

# THE ETUDE

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# Reflections from a Musical Life

By Ignace Jan Paderewski

it seems to me that news of it may interest and perhaps even surprise you, I mention, as an example of this, that your "Concerto in A major"—a work that you yourself do not regard as precisely "popular" in your appeal, a work that requires deep understanding and a cultivated taste—that this concerto has figured in my programs, played before audiences that ran into thousands, no less than six times in the course of three seasons, a circumstance not to be underestimated in view of the limited number of "classical" programs that are offered. I find further support for this same claim of mine in the fact that these compositions represent (and indeed are) the new era. The past winter season proved in the most striking way imaginable that the public here is following energetically in the path of progress when that public broke definitely with the old Italian opera tradition and turned with enthusiasm toward a new sun, the epoch-making opera of Germany. In this way a situation previously unheard of in this country has come about: a company consisting of respected and socially distinguished Americans has subsidized German opera in a princely way and in its own opera house, providing also the means for its further support on the most extravagant scale."

In this writing, Joseffy makes reference to the first season of German opera which Leopold Damrosch (father of Dr. Walter Damrosch) organized and presented at the Metropolitan Opera House, in which the great Wagnerian music dramas were first heard in America, on a thoroughly adequate scale of production.

## Silent Hands



THE HANDS OF GABRILOWITSCH

IN MID-SEPTEMBER a great pianist passed away in the city of Detroit. Osip Gabrilowitsch, he was born in Russia in 1870 and had been identified with American life since 1904. A pupil of Tchaikovsky, Ljadov, Navrátil, Glazunov and Leschetizky, he won highest honors and recognition in Europe before coming to this country. His marriage to Clara Clemens, daughter of Mark Twain, one of the most distinctive figures in American literature, brought him even closer into the scene of American life and art. His innumerable appearances as a pianist and as a conductor endeared him to millions.

The "Gabrilowitsch touch" was an indescribable something that was a mark of pianists. The hands that brought such beautiful tones into being, and, silent, but the memories of his art cannot be stilled. All of the exquisite tone pictures that those fingers recreated from

the great galleries of musical art—his superlative Mozart, his beautiful Chopin, his forceful Bach, his romantic Schumann, his splendid Beethoven—all these were rich and noble contributions to music. Fortunately some of his interpretations are preserved on records and are therefore permanently available. We are permitted to present here, with a photograph of this eminent pianist's hands, by courtesy of the Rembrandt Studios. Leschetizky considered Gabrilowitsch's hands ideal, from a pianistic standpoint.

## Under the Baton

THE conductor's baton is probably the evolution of a cane or a piece of music rolled up into a convenient wand. Lully (spelled Lully in French), according to the story, used his cane as a baton and, in a fit of temper in 1687, struck his foot and brought about an abscess which caused his death. Lully was insolent to his players and haughty to all except royalty. He paid the penalty of a bad disposition.

The baton came into general use in England a little over one hundred years ago. Mendelssohn was among the first to use it consistently. He met Berlioz in Leipzig in 1841 and they exchanged batons. The wily Frenchman wrote, "Grand Chef! Nous nous sommes promis d'échanger nos tomahawks; voici le mien. Il est grossier, le tien est simple; les squelettes seuls dont les visages pâles animant les armes ornées." His allusion to the baton as a tomahawk is funny.

In recent years the prima donna conductors have taken many scalps of their feminine admirers by means of the baton. Wassili Ilyitch Safonoff, piano virtuoso and conductor, who directed the New York Philharmonic Society (1906-1909), discarded the baton; and since then Leopold Stokowski and others have done likewise. We have found, when conducting, that a baton is a very difficult thing to manage and that the batonless style is simpler. Trained players, however, often prefer a baton, if only because it is more visible. Some conductors, Fritz Reiner among them, are very definitive in the use of the baton.

## They That Survive

"THE Metropolitan Opera," a new book by Irving Kolodin, gives a very excellent and graphic history of the greatest of American operatic undertakings, from its opening in 1883 to the present. Incidentally, grand opera on a big scale in New York started in the same year that THE ETUDE was founded. The repertoire of that season included "Faust," "Lucia di Lammermoor," "Il Trovatore," "I Puritani," "Mignon," "La Traviata," "Lohengrin," "La Sonnambula," "Rigoletto," "Robert le Diable," "Il Barbiere di Siviglia," "Don Giovanni," "Mefistofele," "La Gioconda," "Carmen," "Hamlet," "Martha," "Les Huguenots" and "Le Prophète."

Of these nineteen operas, ten survived in the repertoire in 1934; but a notable change in popular taste had taken place.

It is interesting to note the operas given most frequently during the fifty-one eventful years. We list them according to the number of times each was performed: "Aida"—265; "Lohengrin"—238; "Faust"—228; "I Pagliacci"—204; "La Bohème"—202; "Die Walküre"—190; "Tannhäuser"—189; "Cavalleria Rusticana"—181; "Carmen"—176; "Tristan and Isolde"—176; "La Tosca"—166; "Madama Butterfly"—163. Note that of this group, 793 performances were those of operas of Wagner. Another revelation is that in this period, all Wagner performances, including the entire list of operas by the great Italian master, Verdi, were 865. It should be noted, however, that the long periods the Metropolitan Opera House was under German domination. During the period mentioned, 63 performances of operas by Americans were given.

## The Miracle of Chopin's Art

"IS THAT to disparage Chopin? No, and again, no. Let me dwell a moment on the miracle (it is nothing less) of Chopin's art. That frail man of genius, that fastidious and shrinking soul, has been a world conqueror."

"A century ago Chopin—already the marked victim of the disease that was to be his doom—was pouring forth masterpieces. He has been dead for more than eighty years. In that time how many once great reputations have waned and vanished? No bitterness by supercilious critics has made the slightest effect upon his fame. The aesthetic fashions have veered and shifted, like any weathercock, but Chopin is ensconced in the hearts of men."

## A Heroic Soul

"HE NEEDS not my or any defense; the legend of a spiritless, effeminate and self-pitying Chopin. How could the author of the *Balade* in F minor; the *Fantaisie* in F minor; the great, proud polonaises; the spirited mazurkas; the tragic scherzos and heroic studies (Chopin's 'Studies' I hold to be almost the most characteristic and original of his works)—how, good people, can he have been that? The frail body contained a truly heroic soul."

"The legend, too, of a Chopin who was a mere melodist, with not real technical resources, may be corrected. Truly it is absurd. If one work were to be selected to refute it I would name the *Balade* in F minor, with its subtle contrapuntal texture."

## First Training

"CASTING MY MIND back to far off Podolia, in the 1840's, for memories of my first musical experiences, I perceive a small boy who tried to pick out on a beloved old Viennese pianoforte the folksongs of the Ruthenian peasantry who were our tenants and servants."

"Truth to tell, the Ruthenian folk music lacks the vividness of that of the true Polish peasantry, and the fascinating Polish dances, the *kujawiaks*, the *krakowiaks*, the *mazurkas*, and the rest, were not known at my Podolian home."

"My first music master was no pianist at all but a violinist. My father—who suffered for his patriotism, under the Czarist tyranny, and whose Siberian exile cast a gloom over my young years—was an amateur of all the arts; he played the violin, he painted, and practiced sculpture. What music reached us in that countryside (we were two hundred miles from a railway) so far from civilization? Little more than fantasies on operas—and not opera by Verdi or Wagner, but Bellini, Auber and Donizetti."

## Beethoven, the Soul of Music

"THE FULL FORCE of music—the sublimity and passion of that art, which the longest lifetime is all to ephemeral adequately to serve—was not revealed to me until, when I was twelve, I heard in Warsaw a performance of Beethoven's 'Fifth Symphony.'"

"Some sixty years have passed, and the composer whom, of all, I still play with unmitigated satisfaction is Beethoven. Beethoven is universal. He is consistently lofty. Playing Beethoven, I feel that he is the soul of music and that he contains the

THE ETUDE has the honor of presenting a series of "Reflections" by the greatest pianist of our age, which have been culled from unusual sources in Europe. The first is part of a statement given to Richard Capell, Editor of The London Daily Mail, the most widely circulated paper in the world. Mr. Paderewski, with his accustomed generosity and nobility of purpose, had just given his only concert for the season in London, all the proceeds of which went to the Musicians' Beneficent Fund. More than this, he shared the expense of securing the great Albert Hall (seating twelve thousand), where the concert was given.

Immediately after the concert, Mr. Paderewski gave Mr. Capell the following statement about his career of sixty years, including in it certain requested observations upon contemporary musical conditions.

germs of all later musicians. I hear Schumann, Mendelssohn and even Chopin lying implicit in Beethoven. If challenged to mention a Chopinque work of Beethoven, I would name the *Sonata*, Op. 109, in F major, and many details in the later sonatas.

## Women and the Keyboard

"THE THOUGHT of Chopin's physical frailty brings to mind the demands (little realized by the lay public) which the musical career makes upon the strength of the body. How many women executants have had the keenest musical intuitions without the bodily strength to render them actual! A woman is, of course, an excellent chamber music pianist; but I call to mind only two of my time who had

the strength adequate to the largest occasions—I mean Sophie Menter and Teresa Carreño—and, rather strangely, those so to say virile women lacked tenderness."

## The Mystery of Memorizing

"THE MEMORIZING of music—a mystery to the layman—is a subject about which questions are often asked of the artist. The musical executive has three memories. There is the visual memory. One demands by heart a piece of music by remembering the look of the printed page. There is the memory of the run of the music: one remembers 'how the music goes.'"

"The third is the digital memory. The fingers remember—seemingly independent of the will—the task they have to execute."

This is the most important of all. It is notably essential to the playing of polyphonic music. One's playing by heart of certain figures depends upon this digital or physical memory."

## Memory Lapses

"SINCE ANECDOTES concerning the memorizing of music seem never unenviable, let the confession be made that twice in my career memory has played me false."

"Once it was in a Bach fugue. Again it was in a performance in Paris of a Russian concerto (Lamoureux was conducting). In one of my entries I was late. I think—I hope—no one in the audience knew. I only know that such an experience seems to an artist like the blackest catastrophe."

## The Baneful Effect of Mechanization

"THE MUSICIAN who has seen many decades is commonly asked to compare the present with that past which to the older generations seems so remote and vague. Little do the young of the present age know how much of glamour and beauty the world has lost in the progress of mechanization. How should music escape this influence? It cannot."

"Lyricism is a fugitive, and the latest of the innovators—take such a man as Mossovo—write a music that is indistinguishable from the fierce hubbub of those mass-production factories to whose recklessly unregulated output the present day economic confusion is essentially due."

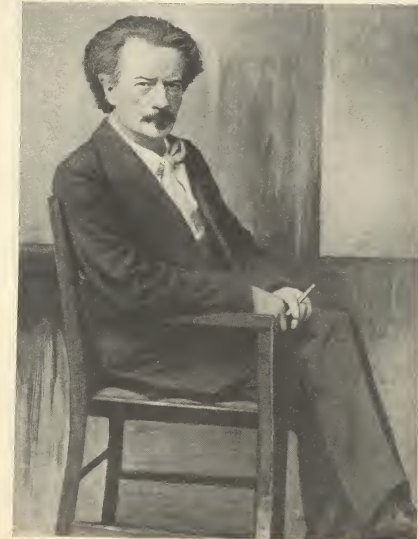
"Scientifically and mechanically, this is an age of wonders. But the arts! The arts are being driven into an arid wilderness."

SUPPLEMENTING the excellent presentation made in the English journal is the following from the widely known French musical magazine, *Le Monde Musical*. It is part of a conference given to the distinguished writer, Mr. Landon, author of one of the best of the biographies of Paderewski. The great artist comments upon the relation of race and music, particularly referring to race conditions in the Europe of the present.

## The Genius of Poland

"IS POLAND musical? The people, the peasants, the mountaineers, are very musical. Poland has given to the world such diverse rhythms as the *polonaise*, the *mazurka*, the *crakowiak* (spelled also *Krakowiak* and *Crakowian*) and the *oberek*, splendid manifestations of Poland's musical genius. But if you ask me if our middle classes, and our higher classes and our bourgeoisie are musical, I would say no."

"It is sufficient to look at the work of our philologists to see the changes they have introduced into our language. They forced a simplifying of our language, hoping that our children would have less trouble in learning their mother tongue; but they do not see that through their reforms they cut the roots of the Polish phonetics. They deprive, therefore, the poets and writers of many possibilities and create essential facts contrary to the inner music of the Polish language. I deplore all these ridiculous linguistic reforms. They may even change the national spirit and national character. If I look at these



IGNACE JAN PADEREWSKI

© Wide World Photos



deformed remnants of words, which I knew long ago as the signs of musical genius of my nation, I begin to lose contact with my native language.

#### Race and Music

"THE PURITY of the race? This is absurdity. Who ever heard tell of such stupidity? Can one state a single case in which the genius is one hundred percent pure race? If we would accept as true Germans only those German composers who, according to the modern theory, are pure Aryans, I would not know where to look for Beethoven. And what of Mozart? His name could be a variation of the Polish name Mocarz, which signifies a strong, powerful man. And what about Wagner and Mendelssohn?"

"Before the war, a group of remarkable German savants had prepared a great work on the purity of the German race. Kaiser Wilhelm would not permit it to be pub-

lished. Why? This is easy to understand. It was told that this book would convince the world that the majority of Germans were neither of German origin, nor even Aryans. The Germans are an old mixture of Dutch and French, of Italian, of Polish, of Lithuanian, and other nationalities. "But German music, no matter how varied its racial roots, is really great art. Literature, architecture, sculpture, and even painting and philosophy, all would remain intact, even if we would destroy completely all that Germany has contributed to them. But the German music cannot and never could be replaced. However, the Germans are no longer at the head of the musical world. Certainly not. My personal opinion is that Richard Strauss is the last great German composer. One can love him or not, but one cannot deny his grandeur. In general, the creative genius of music has emigrated to France."

### The Bird in Grand Opera

By Althea M. Bonner

NOT ONLY HAVE BIRDS won distinction as active contributors to outdoor music, through their singing voices, but they have established a reputation as well in the opera score and other musical writings.

It is, of course, through the agency of composers and librettists that these feathered singers have had their "big moments." Of Handel, Haydn, Beethoven, Mozart, Wagner, and countless other classicists have used them very effectively in their tonal dramas.

One of the most beautiful arias to be found in musical literature is the brilliant *Sweet Bird That Shoutest in the Forest* from Handel's cantata, "L'Allegro et Piensoso." It is the song of the nightingale, sung by a coloratura soprano, with flute obbligato.

In the second part of Haydn's immortal "Creation," the tones and movements of various birds are presented as perfectly as musical resources will allow. The majestic flight of the eagle, the cooing of doves, and the soft flutterings of many wings, all are heard in measures of masterly initiative skill. Unforgettable, too, is the bird music which Haydn's great contemporary, Beethoven, wrote in that magnificent nature sketch, "The Pastoral Symphony," a score alive with the songs and calls of birds.

It was the eminent music critic, Henry T. Finck, who jestingly said that if Richard Wagner had "carried out his plans of migrating to the United States he might have been accused of borrowing some of his Nibelung melodies from songs of hermit thrushes!" In truth, it might have been some such tawny-coated, buff-vested singer of the woods that guided the intrepid *Siegfried* to the fire encircled couch of his beloved *Brünhilde*. It was this same *Siegfried* who was made to understand the language of birds by a drop of the dragon's blood on his tongue. Acting on the information they gave him he was able to secure the much coveted magic Ring, as well as to wed *Brünhilde*.

Wagner raised the curtain on many feathered characters. It is in "Götterdämmerung," the last of "The Nibelungen Ring" series, that *Brünhilde*, in a dramatic moment, summons two ravens and bids them fly to *Lohi*, god of fire, requesting that he complete the downfall of the gods by burning Valhalla. The swan, because of its traditional background, was another favorite with the great German music scribe. The legend of the "Swan Knight" was a familiar story in German folk lore for centuries before the composer embodied it in the plot of his opera "Lohengrin."

Another pleasing picture of the swan was used up before the end of music by the French master, Saint-Saëns, when he gave

to the world his melody sketch of this bird of beauty and grace; while Shubert of Finland has written a picturesque symphonic poem based on a folk tale theme of his country, *The Swan of Tuonela*. The score inscription reads: "Tuonela, the Kingdom of Death, the Hades of Finnish Mythology, is surrounded by a broad river of water and rapid current, in which the Swan of Tuonela glides in majestic fashion and sings."

#### The Barnyard Contributes

FROM THE STALELY swan to the peasant hen seems a far cry, but to the old French music master, Kameaux, the cackle of a hen was not mere noise, as his

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THE MUSIC LESSON  
This masterpiece of Dutch art, by Frans van Mieris, and dating from 1654 shows the spirit in the surroundings of a Dutch home of that day.

### FIFTY YEARS AGO THIS MONTH

Dr. G. Stanley Hall, a leading educator of the day, had this to say in support of the use of easy arrangements of masterpieces, in a dissertation which he read before the annual convention of the Music Teachers' National Association:

"Music is a world by itself. It is not merely a language by itself, but it is a world by itself; it should be taught something as literature, as reading, as taught, by the best examples.

"There is with all cultivated people one great difficulty in self-education, that self-education which we have to carry on after we leave the schools; it is the eternal war against the second-best books, the second-best reading. There is not a man who has reached a healthy period of maturity who has not had at least time to have read most of the very best literature that there is in the world, no matter how busy he may have been. And some have been busy so far as to say that the very best education in the world is that which prevents us from wasting our time upon second-best things, and gives us a very few samples of what may be of the best.

A little of Dante, a little of Shakespeare, a little of Plato, which can be so easily digested and adapted that the substance may be felt even if the form cannot be appreciated by children, seems to me far better than a long, elaborate course of reading, such as that spontaneously followed by children, such as that we waste most of our time upon in getting our minds covered, as has been often said, like a piece of blotting paper, with impressions from the daily and periodical press. All these

things have their place, of course, and an important place; but I think the chief thing is to train the mind so it will have the power to distinguish the best from the worst.

"As a boy, taking piano lessons, I did what I presume every one would have condemned at my stage of progress; I learned to finger a very simple arrangement of one of Beethoven's sonatas. Although I rarely touch the piano now, two or three of those movements linger in my mind, and whenever I do sit down I find myself idly following them; and I think it is one of the most valuable possessions I have ever enjoyed.

"The value of even a little of a good thing cannot be overestimated. It is dead, it is stimulating; it gives a sample of a world full of worth and merit; it makes one feel that the rest of the universe is healthy, and good, and joyful, and harmonious to the core; it is a reward against enmity and vice. In fact, I would, on the other hand, go almost so far as to believe that even the poorest and the worst piano pounding in the humblest home is, after all, good, because in so many cases it is a resource against the vice which comes of unemployment.

"But, returning to the illustration taken from my own experience: I have caught, as every one has, the three melodies and popular songs, like *Panck, brockers, lach, with care*, and they have flitted through my mind when I wished to think of better things, haunting me for weeks and months; but they have also served me as a tonic, a new one crowding its predecessor out. But there is something or other about this simple sonata that sticks, and it is just as interesting and pleasant to me as a piece of average ignorance about music, as it ever was, and rather more so. I think, then, that as a sample of classical literature in the teaching of reading, it is as good as the children feel a little of what is best in the world of letters, so it should be an early object in musical education, to make children feel a little of what is best in the great world of music. That seems to me the one object of musical education."

### Stirring Up Class Standards

By Edna Faith Connell

If you are desirous of raising the standard of your music class, it is the only way to do, with little or no expense. You will need a pencil, a narrow strip of paper, and a thumbtack.

By means of the latter, hang the paper in the most conspicuous part of the room. Anything new, or something in a different place, will attract almost every eye. Such as "Best content," "Best fingering," "Best attention," "Most gain for the month," "Pupils who are," "Students of two pupils," and "Best teacher."

This will create an incentive for hard work and start a competition among the pupils to see who can have his name placed under the different headings.

Many other headings may be used. The teacher should use judgment, and whatever the pupils are weak in, or neglected, should be first on the list.

Stars of different grades of work, or small prizes for first and second winners in each class, may be used to promote interest.

NOVEL?—Yes. Unexpected?—No! That is the way I feel, and, I think, the way my men feel, about our first appearance in films. I might almost add—"at last." For it seems to us high time that we begin to help to realize the great possibilities of the present day sound film for multiplying the audience for the world's richest and most satisfying music.

With my orchestra I pioneered in recording symphonic music for the phonograph. I believe our constant willingness to experiment with the scientists of sound aided materially in a great technical improvement in the fidelity of music reproduced from the familiar black discs. Later we plunged into the new field of radio broadcasting, and learned much about microphones, drapes, placing and emphasis of instruments.

Naturally, such a serious study of acoustics made me anticipate the point at which the sound screen would become a fit vehicle for the richest and most subtle of all musical mediums, the full symphony orchestra. That point has arrived. But I was determined that our Hollywood debut should wait until all conditions were right.

#### The Best None Too Good

MUSIC HAS BEEN my life work, so I was not—and am not—willing to conduct frothy or inferior music, just because it has the name of being "popular" or "familiar." I came to America as a young man, and for more than a quarter of a century have conducted symphonic music in America. I have been called "experimental," "daring," and even "sensational." In short, I tried to make the best music and the public taste meet, to the mutual benefit of both. Appearance in pictures is one more step—and a big one, I believe—along that road.

Superficial, and merely "catchy" compositions are not good investments for a major symphony orchestra. They may be familiar to many listeners, but it is the sort of familiarity which soon breeds contempt. The listener, after a few repetitions, begins to see, or hear, through them. As soon as he has caught the catchy tune, he finds that it is there is to it. He grows



### My Symphonic Debut in the Films

By Leopold Stokowski

DR. STOKOWSKI'S entrance into the films seems but a normal development of his great interest in acoustics, and in the possible extension of musical facilities through mechanical reproduction and magnifying of sound. In "The Big Broadcast of 1937" he conducts two of Johann Sebastian Bach's compositions of supreme classical importance. In the same picture a jazz band of excellent type also has a part. We have an idea that Dr. Stokowski is doing a fine piece of missionary work, in placing these two so different classes of music together and thus allowing the larger public to determine for itself which gives the greater thrill. The pictures on this page, showing the famous conductor in some of his characteristically striking poses, are all copyright 1936 by Paramount Productions, Inc.

wearied. And weariness is fatal to music. Great music does not pall with repetition. On the contrary, it grows on the ear. The work which thrills more at the twentieth hearing than it did at the first, and more at the hundredth than at the twentieth—that is what I call great music. And that is the kind I wanted to play in films. Furthermore, I wanted such great music to be presented in a manner worthy of itself. I wanted it to be kept in the center of interest, not to be a mere novelty, or sideline.

I have often been called a showman, and I hope some day to merit that title, in the best sense of the word. The showman in me, let us say, continued not to undertake film appearance until we could be assured of the right presentation. The first time for symphonic music in films is bound to be crucial. Even today, the very idea strikes some people as something surprising. I had to be critical of conditions, more critical than the Simon-purest of music lovers could be.

#### Musical Ties In Filmland

WHEN MY FRIEND, Boris Morros, general director of music at Paramount, asked me to appear with my orchestra, I accepted, knowing my conditions would be met. I knew we could play the "right" music, and I knew the recording, the camera work, and the general setting for our playing would be what we wanted. They were. Morros has done

much to raise the level of music in the motion pictures. To him goes the credit for such successful innovations as the use of a *Tacata and Fugue* of Bach, in the musical score of the picture, "Dr. Jekyll and Mr. Hyde"; a portion of a concerto of Rachmaninoff, in the closing score of "The Scarlet Empress"; and the engagement of so notable an American composer and conductor as Werner Janssen to do a complete symphonic score for a forthcoming picture, "The General Died at Dawn."

For our film premier performance, we have really gone to the heights in choosing our music. We are playing without cuts or alterations, our special orchestra arrangement of the *Fugue in G Minor* by Johann Sebastian Bach. This work is sometimes called *The Little G Minor Fugue*, but merely to distinguish it from another Bach fugue in the same key. It is one of the "biggest" and most thrilling works we know.

We are also playing our orchestrated choral prelude by Bach, entitled *A Mighty Fortress Is Our God*. This has a distinguished record in history as well as in music. The song was written by Martin Luther, founder of Protestantism in Germany. Bach, a devout Lutheran, took the strong, simple melody, familiar to millions of men and women all over the world, as the basis for one of his famous preludes, or introductions. He was a church organist, and wrote largely for the organ.

Is such mighty music difficult, or formidable?

bidding? The audiences to whom we have played all over the country have not found it so. They have clamored for more of the same, and more like it. I have not the slightest fear that we have aimed over the heads of the motion picture public—which is to say, the American public.

#### A Momentous Innovation

COLOR APPARATUS there will be talk about—our appearance in films is the first time that a major symphony orchestra, playing enduring "classical" music, has appeared as a feature of a film made for entertainment. Some of the words spoken and written about this first step in motion picture music will be favorable. Some will be unfavorable. I know there are people, seriously devoted to the finest in music, who will find it incongruous that Stokowski and his symphony orchestra should appear in lights alongside Benny Goodman and his swing band in the marquee advertising "The Big Broadcast of 1937."

To both—the people who are pleased, and those who are apprehensive at the news—I say, "Wait! Let the proof of the pudding be in the eating. Let your ears and eyes judge the value of this venture for the future of music and the films alike." I am appealing to the record—the record which will be seen and heard by millions of people throughout the world.

As to our performance, whether it is worthy of the music it seeks to recreate, our listeners must decide. To me it seems we have played as well as we have ever played in all the scores of times we have performed these works before a concert, radio and record audiences throughout the United States. The slender sound track at the side of the film carrier in light air, shade a portion of the best performance nearly one hundred and twenty musicians and myself can give.

Then comes the important question of the camera. What is there interesting to see in the spectacle of a full symphony orchestra at work? There is music itself to watch. You may be sure that the camera will not focus monotonously on the conductor and his little stick! The conductor is, after all, only the cheer leader, the coxswain, the motorman of the orchestra.



The fine musicians who sit behind the stands make the music which he strives to mold for best effects. So the camera in our scenes does what the eye of an eager, interested listener would do. It follows the music from one section of the orchestra to another.

**An Education With It**  
OFTEN DURING A CONCERT you will hear whispered behind you, "What's that instrument? What's playing, now?" But even in the finest symphony halls, only a few fortunate members of the audience are so situated that they can watch the musicians at work. On the screen, every member of the audience will be able to do just that. He will also have the ancient and honorable privilege of all music listeners—he may close his eyes and concentrate on what he hears.

In our performance of the *Fugue in G*

*Minor* by Bach, this little journey through the orchestra will be especially fascinating. A *fugue*, you know, is a musical form built like an old "round" song. The same melody is introduced in succession by one voice of the orchestra after another. The music, *fugue*, comes from a Latin word meaning "flight." The melody pursues itself through the orchestra at different levels and through different instruments. All continuing weaving their threads of melody to the final climax at the conclusion. The *fugue* is, consequently, one of the musical forms most difficult to write—and most fascinating to hear. I believe that even the musically inexperienced among the audiences will be able to follow the absorbing structure of the piece—perhaps better than they could otherwise do, thanks to the insatiably curious camera which can see where it will, when it will.

## "Pep" in Music

By Benjamin E. Galpin

MANY years ago I stood on a bridge at Oswego, N. Y., and for the first time saw a schooner come into port during a storm. Gradually there came the sense of a mighty rhythm that stirred my soul to tears. What was the cause? Was it majestic rhythm or was it simple grandeur?

A minister returned to his little village having attended a meeting where he felt the majestic grandeur of *Nearer My God To Thee*, sung by several hundred voices. What he termed "life" in music did not come from rapid tempo but from majestic rhythm.

A man may be called "brilliant" because he brings to our mind delightful surprises. His manner of expression makes us say, "Thank you for giving voice to the things I have always wanted to say." For this reason let us not forget to include the elements of "surprise" and "manner" in our teaching.

Rhythm in art design and music is a thing of culture and dignity. Our present period of "jazz" will no doubt add something permanent to music, but certain dance orchestras which may be heard on the radio are scarcely worthy of the name rhythm. True, their noises are most animating, but perhaps this might be explained, as the emotional excitement of "cat calls" and fun caused by the surprise of unusual sounds and queer noises occurring at unexpected intervals, while the

underlying rhythm is motivated by rapid monotonous beats.

Two conditions of life are activity and antithetical rest. Let us name the former thesis and the latter arsis. Thesis has its attendant depletion or disintegration, while arsis has its attendant resurrection or restoration of energy.

The nearer the approach to contrast, the more intense the sense of life. The nearer the approach to monotony, the weaker the sense of life. When absolute monotony is reached, we become dull; brilliancy and animation cease to exist.

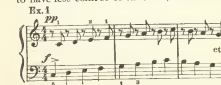
A hundred pounds of rubber tied to the rear of an automobile going twenty miles an hour, lacks bouncing activity and we say "drags." Take the same amount of rubber in the form of a ball going at the same rate of speed has bouncing activity. The same condition exists in music. It makes the speed rate of travel that creates animation, or life, but the up and down contrast of thesis and arsis; the regular recurrence of accented and unaccented beats accompanied by the depth and breadth of genuine emotional feeling in the interpretation of the composition.

The time value of a note may be measured in terms of duration, while its rhythmic value may be measured in terms of inflection and activity created by contrasted relationships. Nothing else lends such instant interest to music as does excellent rhythm.

## For That Weak Left Hand

By Stella Whitson-Holmes

Most students of the piano are right-handed, and while the left hand is often more flexible in itself, the student is likely to have less control of it. Often, the teacher



finds that for many years, a pupil's left hand will play distinctly only when it operates simultaneously with the right. While this "borrowing" may not be objectionable, it is well for the left hand to develop independence of its own. To attempt this by forcing the activity of the left hand working alone is like forcing a halting deer, and may often "set" the left hand in its difficulties all the more.

A study where it is demanded of the left hand to "take the lead" in activity and produce power while supported by the right

hand, is an ideal one for making the pupil realize that there is as much strength and independence latent in the left hand—one he has discovered it and gained control of it—as there is in the right. In the main, the student's realization of this fact through activity that sets the left hand in motion is the key to its independence.



the path of soaring achievement. Here are two simple and very useful exercises for making the student conscious of his muscular powers.

## The Harp in History

By Mabel W. Phillips



A HARPIST OF ANCIENT EGYPT, PLAYING

THE HARP, perhaps the most poetic and romantic of all musical instruments, makes always a strong appeal to the sensitive imagination. Archeologists tell us that the harp, the historian, has left a record of the harp as it was known in Chaldea and Babylon. The Chaldeans seem to have given much thought to the tuning of this instrument which was held in great esteem by all Eastern peoples. A tablet, identified as having been inscribed several centuries B. C., contains a pictorial representation of a group of harpists in the palace of Sennacherib, King of Assyria. Their harps are small and have but few strings. The Babylonians also made use of large numbers of players in their processions and ceremonies; and King Solomon is said to have maintained a body of four thousand harpists who played in unison with an equal number of trumpeters.

Familiar as was the harp throughout the East, during the pre-Christian period, it remained for the Egyptians to give to it the decorative touches which later were to become so much admired. Some of the costlier Egyptian harps were overlaid with gold-leaf and ornately wrought with representations of flowers and grass. One of these, dedicated to the worship of the goddess Isis, is said to have been modeled of purest metal inset with the three-leaved lotus with petals value. Engravings of the harp, found upon the walls of centuries-old tombs, delineate with much delicate artistry the carnivals of a pleasure loving populace and the triumphal home-coming of kings.

### Some National Linings

IT WOULD SEEM that the harp of the earlier Egyptians was quite similar to that of pagan Ireland; as a tablet written by the famed historian Hesatacus (500 B. C.) records that "This fertile island contains a great city, the people all excel as harpists upon our eight-stringed bow." Centuries after Ireland became Christianized, the monks used the harp to great advantage in their monastic and evangelical work in the monasteries of their own and other lands.

Despite its background of dignity, the harp, in the early part of the twelfth century, came into disrepute, and the profanation of sacred music by the laity, so that its use for more than a decade was banned by the pious Pope Sylvester of Rome, in all of the churches. Musical singing, founded upon Greek secular song, from ancient Hebrew airs, was substituted same as that so ably demonstrated by the Sistine Chapel Choirs of the present day.

According to historical legend, the great

est masculine harpist ever born was a Welshman named David Owen (David Gareg-wen) to hear whose playing all the fairies gathered from the hills and glens. His early death so grieved the little people that they have never appeared in public places since, but they may be heard weeping when the moonlight glides the waters of the tarn.

John Thomas (1826-1913), known in Wales as "Pencerdd Gwalla" (Chief of Welsh Minstrel), a title conferred at the Aberdare Festival of 1861, and for three decades Court Harpist to Queen Victoria, is perhaps the most famed of modern harpists.

### The Instrument of Romance

IN THE FOURTEENTH CENTURY troubadours held the harp in high esteem. It was to its accompaniment that chansons were sung to the beauty of their lady-loves. Its music was said to cure illnesses of mind and body; and many a feudal lord paid tribute with jewels and hospitality to the one that could weave melody upon its golden strings.

Scandinavia gave welcome to these wandering minstrels who found that the harp preceded them to the Northland. The ages of a heroic people were interwoven with its history, and to its strains were sung the deeds of Vikings and the majesty of the seas. Scandinavian music is said to have been derived from Irishland sources.

From Scandinavia the minstrels wandered over Germany, where they found art of music fostered to a high degree and the harp the royal instrument of court. One of the Rhineland's earlier harpists was the celebrated Madame Kamplow, whose genius was so great that the strings were used as responsive to her dainty fingers. As are newly-budded leaves to the breath of the forest; and it was the renowned master, George Frederick Handel who in 1732 wrote the music for Handel's first harp entitled *Breaking Soft, Joy, Wind*.

At the close of the seventeenth century the harp seemed to be again threatened with a brief obscurity, but it was as hereditary as the harp of the large orchestras of the present age. The names of Zana, Thomas, Harber, Schuecker, Oberlin and Salzedo have been associated with its name. Engravings of the harp, found upon the walls of centuries-old tombs, delineate with much delicate artistry the carnivals of a pleasure loving populace and the triumphal home-coming of kings.

A MODERN HARPIST AT HER INSTRUMENT

THE QUESTION has been raised over and over again, "How is it that there are no prominent women composers?" That there do exist many women who compose music is not denied. A sort of supple expression comes over the faces of some people when they announce that the compositions, even of those women whose works have come before the public, are of small value. Of course only those not initiated would say that. If only men were able to produce big works, how is it then that there are not dozens of Beethovens, Mozarts, Bachs, Schuberts, and Wagners, to name only a few of the greatest?



CLARA SCHUMANN

It is the policy of every fair-minded journal to cover its field in the broadest possible manner, by presenting not merely views which are in harmony with those of the editor, but also such as may be quite opposite to his way of thinking. And it is in this spirit that we offer Miss Wurm's article.

Her attitude in this treatise is purely Continental. The angle from which she views the musical world is quite different from that prevailing in America, where a great deal of attention and consideration is given to women composers, and where, for instance, such a composer as Mrs. F. H. A. Beach, who has risen to masterly heights, is widely recognized not only by women but also by the general profession. With the founder of our publication, we are very proud of the splendid list of compositions by women that are in our catalog.

We present, therefore, these ideas of Miss Wurm, not because we approve of them, but because they represent some very interesting Continental opinions upon a subject which must be a matter of curious concern to many readers of THE EXPOS. Of course the magnificent work done by American women, through musical clubs, is without parallel in Europe. The efforts of these organizations have been very beneficial to women composers.

Miss Marycelle J. A. Wurm, a gifted English pianist, was trained at the Stuttgart Conservatory, where in 1884 she gained the Mendelssohn Scholarship. Supplementary to this she studied with such eminent artists and authorities as Clara Schumann, Joachim, Raff, Charles Villiers Stanford and Carl Reinecke. Her debut in London was made in 1882, and she soon became a favorite there and on the continent, where for some years she lived at Hanover and in 1911 moved to Berlin. She wrote the opera "Die Mittheilung" (1921), an overture, a piano concerto, a string quartet, sonatas for violin, for violoncello, and for piano, a prelude and fugue for two pianos, many pieces for piano solo, and the choral work "Mag auch heiss das Schelden breuen," besides technical manuals.—Editorial Note.

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## Woman's Struggle for Recognition in Music

By Marie Wurm

Very few composers have also a talent for business. Those people, who often reproach musicians, do not know what it means to be a composer; they have no idea what it is like to live in an idyllic world in mind, and to dream music whilst awake. The composer's soul is filled with music, the composer has no time for thinking, only of how to make money. Musical thoughts cannot be bought nor sold by weight.

One must go back a long way, to be able to understand how it is that women have had so much difficulty in coming to the front in music, especially in composition. In the renaissance days women were kept strictly in convents. We read that the nuns in the convents of Italy had their own orchestras. That was as early as in the sixteenth century. Along with this quite a number of women in those days composed madrigals. If they had not achieved success, their names would not have been handed down to posterity.

The height of writing fugues was reached in 1555, and without hesitation or thought, words were at that time added to these counterpoint works, and singers vainly tried to sing them with much enjoyment. The celebrated composer, Pasquini, had quite a number of ladies as pupils. Vittoria Aleotti (1546) was one of them. She conducted all the orchestral performances in her chapel at Ferrara, the orchestra being composed of women only.

### Feminist Musicians Favored

BUT WE CAN GO BACK still further to the times when women who composed music or wrote poetry were the pride of the town in which they lived. How charming is the description of the discussion in the Villa Alberti, in front

of the Porta St. Nicolo in Florence, in the year 1339, where the wife takes part in the disputations on philosophy, morals, medicine, music, and so on.

The old teacher of law, Biaggio Pelacani of Prato, shakes his head at the wisdom and cleverness of the women he discusses. At that time there existed already a number of renowned women as poets, sculptors, and painters. Two ladies were known not to have married because they wished to devote themselves entirely to science. One

clavichord on the stage, and some nuns played stringed instruments, whilst others played brass instruments. Those that played stringed instruments stood, whilst the others with brass instruments sat. There exists a very interesting little book about the clever ladies of the renaissance time, by H. Janitschek (Vienna, 1878).

There is a legend that Miriam (Moses') sister was very musical. Anyhow she did lead the women who played the cymbals and other instruments whilst marching through the Red Sea.

MOZART'S SISTER, "NANNEL"

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### Women Composers' Emancipation

AS SOON as music was no more confined only to churches, the composers began to write more freely. The names of women composers then became known. During the fifteenth century the most famous women were Margherita Archinti, Cassandra Fedele, and a German nun, Clara Hasterlin. The sixteenth century produced ten noted women composers. During the seventeenth century we hear of twelve women, amongst whom are Italian, Dutch, French, English, and German women. Clara Hasterlin, the author says, woman, to his mind, should have a knowledge of everything which a nobleman has to know. She must know literature, music, and painting, but must not do anything which is not refined. "It would be ugly," he writes, "to see a lady playing the flute (pipe), or the trombone." Pietro Benbo wrote to his daughter Elena, who was to be educated in a convent in Venice, "About your desire of learning to play the monochord, I must tell you, that to make music is only the desire of a vain woman, and I wish you to become the most modest woman that ever lived. If you play badly, it will not give you much pleasure; if you come to play well, you must devote ten to twelve years of your life to it, without learning anything else. It is sufficient if you know literature and are at home with the other arts, also understanding housekeeping."

So, although they had orchestras in all the convents in Italy, there were also parents who did not agree that so much time was to be spent on learning a musical instrument. At the St. Viti Convent at Ferrara, the Augustine nuns had an orchestra of twenty-three performers. There was a

Nearly all the great singers have at all times had their own methods and vocalises published. But who uses them after the singer is dead? And here we come to one of the weak points which have all along prevented women's works from becoming popular. Women themselves do not further their own sex's works enough. It seems the irony of fate that the only consistent, by a woman, which has become known all over the world—becoming almost famous in a certain way—should have been our grandmother's sentimental piano-forte favorite, *The Maiden's Prayer*. I hear some reader say, "that's not a woman?" Yes it is, and by a girl named Thekla Badarzewska of Warschau (Warsaw) who was only twenty-four when she had written several other compositions; but all in the same style. Surely she never even dreamt that her name would become popular, or, to be precise, that the title of her composition would be known wherever pianos were used.

The writer of this article compiled, some years ago, a dictionary of music containing the names of all the women composers whose works are published, together with

(Continued on Page 746)



LILLIAN NORDICA





KING LUDWIG II  
A portrait of the mad monarch of Bavaria, in his prime.

# The Midnight King

The Tragedy of the Mad Musical Monarch Whose Support Made Wagner's Giant Projects Possible

By Ernst von Schoenfeld

## PART II

THE PLAN for a Wagner Festival Theater did not mature, owing to the hostility of the critics and the tax-paying public in its entirety. The scene, therefore, shifted to Bayreuth, where the great Festspielhaus (Festival Theater) now stands. Here again, the munificence of Ludwig appears. If it had not been for the huge sums which he advanced before and after the erection of the theater, the project could not have been made possible. Americans should remember that the twenty-five thousand francs which Wagner received for writing a march for the Centennial at Philadelphia, in 1876, were invested in this enterprise.

On August 6, 1876 this entirely different kind of theater, embodying Wagner's ideals, was dedicated. Ludwig had attended many of the rehearsals, and it was his wish to have the first performance given by himself as the sole auditor. However, he was convinced that with the audience absent, the acoustics would be very bad and reluctantly permitted the public to attend, while he is reported to have been seated at the back of the box, virtually invisible. The theater at Bayreuth is built largely of wood. In 1902 (?) there was erected in Munich, near the site of the theater as originally planned by Wagner and Ludwig, the beautiful Prinz Regenten Theater, which is practically identical with that of Bayreuth, save that it is made of steel and granite and marble—a very beautiful monument to a pathetic fanatic with a disordered mind who, in his day, was the only man of large resources who envisioned the tremendous power of Wagner's genius.

The King was bewitched by Wagner and was eager to go to the greatest lengths to serve him. If Wagner did not directly urge, he did much to induce the King to withdraw from the world and its realism and to attempt the living of an ideal life surrounded by the luxuries of art, amid the mountains of his native Bavaria. Ludwig's pride was stung by the refusal of the people of Munich to accept Wagner without murmur or question. At all events Ludwig took interest in the current affairs of the seat of government. He spent the greater part of his time in his mountain castles. He developed a mania for constructing palaces on a grand scale, which enormously involved the crown in debts amounting to millions of marks.

### A Monarch's Malady

DIFFERENT STORIES have been recounted regarding Ludwig's peculiar phases of insanity—as though some definite, non-biological cause had produced it. One version is to the effect that both Ludwig and Otto loved the same woman—the Empress of Austria, who was later the Duchess d'Alençon. Whatever may have been the imbecile feelings of Otto

toward this lady, it is known that King Ludwig entertained for the Princess Sophia the most exalted affection. It is also generally believed that this beautiful woman lost her promise of the Bavarian crown through an unwholesome scandal at the time. The betrothal between herself and Ludwig was broken off and the latter became a confirmed woman hater at last. King Ludwig, violently disappointed in his one vital love affair, was a prey to himself. Whenever he came to the Residenz or Royal Palace in Munich, it was not to see or to be in touch with his people—much less with his courtiers. It is related that on one or two occasions he gave a State Dinner, following the well honored custom of his royal ancestors. But though the dinner was served in elaborate courses, and he presided at the head of the table, there was no one actually to partake of the banquet but himself. The three or four hundred guests present were the figments of his imagination. Thus he showed his supreme contempt for all his royal retainers and socially ambitious friends.

### Midnight Musicales

AT THE SAME TIME he seems to have possessed a liking for the old Residenz in Munich, in a certain part of which, early in his reign, he had caused to be built the famous roof garden—prohibited to the tread of all persons save His Majesty's most exclusive friends. Here the

favorite singers of the court theater were invited, sometimes at unreasonable hours of night, or rather early morning, to render Wagnerian opera. Here, too, in what was generally called the Winter Garden, was an artificial lake, rendered strikingly beautiful by decorative environments of fragrant flowers, exotic plants and tropical vegetation, and here the King might summon either Herr Nachbauer or Herr Vogel to enter a boat drawn by swans and sing to him the *Swan Song* from "Lohengrin." Vogel, who was familiarly known to the opera loving public of New York, was sometimes called upon to color real life with the spirit of the poet's myth in less artificial surroundings. This splendid tenor was compelled to sail on Lake Starnberg, of a moonlight night, dressed in the silver armor and shield of *Lohengrin*, and to sing for the benefit of Ludwig, who sat on the shore. Poor *Lohengrin* was hoarse for a month, after he one night fell into the lake. The Bavarian Treasury settled the tenor's bill for doctors and medicine.

The King, being passionately fond of music, generally had it "on hand"; and sometimes he ordered a female singer to perform. On one occasion he invited a charming soprano of the Munich court theater to take a drive with him over the mountain estate connected with one of his castles. While she sat on the seat beside him in his landau, not a fringe of her garment was permitted to touch his royal per-

son, according to his explicit command. In addition to this, the poor woman, in the loneliest part of the forest, was loved a tender one of Wagner's most dual areas.

### Night Gathers

AT TIMES Ludwig became very violent and, being a man of great physical strength, often put his attendants in peril of life and limb. About thirty persons were more or less seriously injured by him at one time, and he was not to mention the unfortunate Dr. von Gudden. For slight offenses he condemned his servants to be confined in the dungeons of his castle. No-schwein, or to be banished to Arosa, where they were to be placed under the supervision of the police. One day, when he accused of looking at him in an evasive manner, was obliged to wear a black mask in the royal presence for a whole year; another had a red seal set on his forehead, on account of his supposed stupidity.

Whenever the King stayed at Nuschstein the whole suite of apartments was brilliantly lighted with electric lamps, lit by steam engines concealed at night in the forest. But once or twice a week he would give orders to have the six hundred candles of the "Singer's Hall" lighted. He then paced up and down the hall for an hour or so. At midnight the carriage waited at the door, and the King would drive through the black forest to Linderhof. The servants knew full well that royal equipage had passed a certain point on the Pollach Valley, where the castle is visible in the dark frame of the cave. It was his pleasure to stop there for a moment, gaze over the dark abyss with its rushing waters, upon the hundred brilliantly lighted windows, and to feel that he had built himself a fairy castle indeed. The weird custom brought him the name "The Midnight King."

On June 8, 1886, Ludwig, who insisted upon building castle after castle, was declared insane by the Bavarian State and his uncle, Prince Ludwig, was made acting king or Regent of Bavaria. He was a man of real power and force who was greatly beloved by the Bavarian people.

It is the general opinion that King Ludwig II at that time understood everything that was said by the deputation that came upon him at his immensely costly castle, Hohenenschwangau. A day or two later Ludwig was conveyed to a castle remote from charge of medical advisers and attendants. The next day, June 13, 1886, together with Dr. von Gudden, who had been in charge of Ludwig for some time previously, the Royal Highness and Dr. von Gudden went out for a walk along the shore of Lake Starnberg. Two or three hours later they

(Continued on Page 736)

DUCHESS SOPHIE CHARLOTTE  
The Duchess of Baden II was later attributed to his neglect by this beautiful prince.

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# The "Forgotten" Pedal of the Piano

By W. Ward Wright

THE SOSTENUTO, sometimes called the Steinway pedal, is the middle pedal found on grand pianos. For many years it was regarded as an unnecessary adjunct by European artists whose acquaintance with its use was limited, if not wholly absent. Indeed many of them showed their utter disregard for it by having it removed from their concert pianos. Not all, however, thought of it so slightly, for the late Ferruccio Busoni, who was ever openminded, fair and just, as he was artistic in his decisions, clearly indicates its use, in his monumental editions of Bach. Percy Grainger makes extensive use of the sostenuto pedal, as is indicated in his own compositions. The informed artist student who has listened to that most grateful pianist, Harold Bauer, could not have been unaware of the effective use he frequently makes of it.

Mechanically considered, we can best describe the use of the pedal by comparing it with the damper pedal. When the latter pedal is depressed, the dampers of all the strings are released, leaving all the notes free to vibrate as long as it is depressed; but the sostenuto pedal holds only those notes which the hands are holding down at the moment of its depression. It must always be depressed immediately after the notes are struck and before the damper pedal is used. If the sostenuto pedal be depressed with or after the damper pedal, its use becomes disastrous. Therefore the important thing to be remembered is to depress it after the notes are struck, but before the damper pedal is used.

Artistically speaking, the sostenuto pedal is often used for sustaining an organ point, such as we find in Bach. Without its use, the composer's intentions can be in no way fulfilled on the piano. Consider the following from the last line of *Prelude XII*, Volume I, Part II, of the Busoni Edition of the "Well-Tempered Clavichord" (Ex. 1).



The style here seems to demand a doubling of the bass note C, which is a short organ point. The composer wrote it with a single C because it was imperative that the C be held throughout the two measures, and the only way this was possible on the instrument of Bach's day was in the manner which he indicated, so that the hand could hold the bass C throughout the changing harmonies. But with the advent of the sostenuto pedal, the broadening of the two measures has been made possible, by its use as indicated in the above example. There are many such examples throughout

Bach; and their discovery is not at all difficult for the discerning student. With Chopin, however, the desired places for the use of the sostenuto pedal are less evident, so we shall take up a few of these. Who can forget those eleven booming A-flat and those eleven booming B-flat and those eleven booming C-flat passages in his *Prelude*, Op. 28, No. 17.



Without a doubt the composer's intentions were that the sounding of this one note be continuous throughout the last twenty-six measures of the *Prelude*. But as he had no such pedal as we have to-day, he wrote the notes simply as eighth notes. Many pianists, though not familiar with the use of the pedal, nevertheless have divined the evident intentions of the composer and seek to retain the same simple organ point throughout the two measures following each time it is played, by only half-pedaling with the damper pedal, an expedient compensatory in part, inasmuch as the melody notes and chords are very soft. Because the damper pedal is only partially released, the long string of the bass can be in a manner sustained, but how simple our problem becomes when the sostenuto pedal is used. This will leave the damper pedal entirely free to clear the changing harmonies that follow each A-flat. Give each a fair trial and then decide for yourself which one accomplishes the best results.

The comparatively technically simple *Prelude No. 21* of the same composer has for long been villainous for the student to pedal effectively. Many pedalings have been used, but the one generally given in editions of the "Preludes" is wholly inadequate. The problem here is not unlike the one in the prelude above. Harmonic balance of the prelude is difficult to maintain. That is, the bass note of each measure seems to be needed throughout the measure; but the left hand cannot hold it as it plays the figure following. Therefore many players have resorted to the same expedient as in Op. 28, No. 17, the half-pedal of the damper pedal. But when the sostenuto pedal is used the problem is simplified by the pedaling as given in Ex. 3.

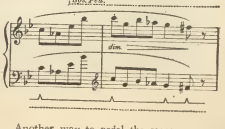


In fact the use of the sostenuto pedal is effective throughout the entire piece. The middle section,



loses much of the sonority evidently desired when the damper pedal is released at the change of harmony; but, if the pedal under discussion be used, nothing of the sonority of the first G-flat chord is lost, and the damper pedal is not forced in any way to compromise the passage. Some pianists play the entire passage with the damper pedal held throughout the pianissimo section; but to the writer this is somewhat offensive; and the problem becomes entirely solved by the pedal markings that have been suggested.

Let us now turn to the very Introduction to the *Balade in G minor*, Op. 23, of Chopin. Nearly always, just when the student needs pedal directions most, editions are emphatically silent on any suggestions. The passage, of course, should be pedaled, notwithstanding the lack of marks to this effect, in most editions of the "Ballades." The damper pedal used alone gives no adequate expression to the passage, the end of the first line sounding thin after the *forte* marked at the beginning; but with the use of the sostenuto pedal as indicated, we have complete tonal satisfaction.

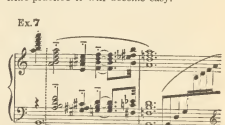


would be to "catch" the notes given before the example, with the sostenuto pedal. Simply depress them silently with the hands and then depress the pedal. The results would give a yet fuller, not necessarily louder, tonal effect at the close of the passage. The reader can decide for himself which rendering he prefers.

But it is in the music of modern composers that the sostenuto pedal becomes nothing short of necessary. Indeed, Macdowell, Debussy, and others seem to have written with it in mind. How could the following excerpts from Debussy's *Hommage a Rameau* be executed without its use?



In Ex. 6 the right side of the left foot puts down the sostenuto pedal; and, when it is securely depressed, the foot is rocked over onto the una corda pedal. Thus the left foot is holding both the una corda and sostenuto pedals simultaneously. At first this may seem quite awkward, but with a little practice it will become easy.

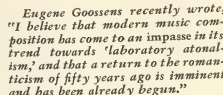


Sometimes it is advisable to prepare the sostenuto pedal for use before the beginning of a piece. The "Sonata Tragica" of Macdowell gives a very good example.

Another way to pedal the same passage

DINING ROOM OF THE PALACE OF HERRENCHIESSEE  
The table in the center sunk through a trap door, to the lower floor where it was replenished for the following course.






By Eloise Lownsbéry

Imagine Grieg's joy at such praise! No wonder he walked away with his head in the clouds, feeling that since Liszt approved, others were bound to, in time.

"From Russia and America will come the great music of the future. These countries are the youngest in art, and my sympathies and beliefs are always with youth. New York today is the world's musical center and the musical development of America progresses rapidly. The musical taste is being developed very rapidly, and I must say that in this development radio will play



A MEMORY  
Spain, torn with internal strife during  
Spain of lovely dreams and Gypsy  
the smaller villages scenes

By Peter Hugh Reed

The two tone-poems, *Night-Ride* and *Sunrise* and *The Occidentals*, of Shelleys which are included in the album M-311, are the first of a new series of compositions the present day has not already begun to outline in his symphonies. They do, however, reaffirm our contention that he is one of the most eloquent writers for woodwinds and brasses that ever has lived. Take, for example, his *Sunrise* music in which the brasses play a most important character, which is widely exploited by the brasses; and, more important, the magnificent sea music which he has created in the latter part of *The Occidentals*, where he exploits the lower depths of the orchestra in a manner never before equalled. These works are performed by the British Broadcasting Company, under the leadership of Dr. Adrian Boult, under recording and recording are splendid.

When we turn to a work like Haydn's "Third Concerto in D major for Violoncello," which Emanuel Feuermann plays in Columbia album 262, one is grateful that the composer has permitted this essentially songful instrument consistently to sing. The work is a particularly genial one, and one which has an inevitability in its formation. Haydn was truly inspired when he wrote this concerto, although not profoundly moved. The recording is finely balanced

and clear. Schütz's "Trout Quintet, Opus 114" was written in 1819, during a summer holiday in Upper Austria. The composer was completely happy. It is this delight which we feel in the music, in its freedom, its spontaneity, its freedom. The slow movement suggests a moonlit night: here only is the composer reflective; but the rest of the music abounds in spirit and freedom. It is the spontaneity, the freedom, its name from the composer's usage of his song, *The Trout*, in a series of variations, as his fourth movement. A new recording of this genial work has been made, the only existing set in domestic catalogs was made nine years ago. This need has at last been met with the issuing of Victor set No. M-312 in the domestic set, the only existing set in the domestic set. The Pro Arte Quartet, do justice to the music.

Another chamber work which badly

needed to be re-recorded in a modern studio was Beethoven's first "Rasumovsky Quartet, Opus 59, No. 1." The Lener set was made during the Beethoven Centennial over eight years ago. In replacing this set Columbia wisely turned to the Roth Quartet, whose feeling for and comprehension of these quartets has long been praised in public performances. The "F major Quartet" is the strongest work of the three that form Opus 59. It proves Beethoven's evolutionary genius, not only in its form but also in its inspirational content. The new recording is most realistic on a modern phonograph (see Columbia set 256).

ance to man and God, is in evidence. In the opening movement of the "Sonata Opus 111," his last for the piano, this work is one of the most difficult piano compositions ever conceived. From dejection, in the opening movement, the composer turns to resignation in the last movement, to submission and peace. We go back to the "Sonata Pathétique, Opus 13," for a parallel to the opening of the last sonata, and to the "Appassionata, Opus 57," for a parallel of the ascending, unison passages in the first movement. Only pianists with the highest intellectual as well as technical gifts can successfully play the

MARIAN ANDERSON

The second movement of this *Espagnole* is one of the most beautiful in all violin literature. It came over the 'black man's' face as his eyes closed, and I saw again the face of Roland Hayes as he sings *I feel like a Motherless Child*. A novice. Behind him was not only the England Conservatory, but the concentrated study in Paris. He

he was doing," he knew the director was going into the making of this. This might be a trap for those who were forgotten.

**A Racial Criticism**

**A**FRICAN TECHNIC! It was in another way in the third Pain and tears were gone. He teeth gleamed, his body rocked, orchestra caught the passion of and they, too, played with a comb and they, too, setting on the comb of Spain. Black, black, black.

This is not an imaginary really happened, Louis Vauthier the soloist. This incident is rare because it is extraordinary.

attack of hard Lalo's direct, challenged his seemed to forward there experienced alone, but "s," rhythm of warm the beating the words this "Musik,

little bewildered. Had not the pianist announced a number written by him? Could this music have been by him? Negro? Less than a week later, the pianist, now known to be Leonard Kowalski directed Dawson's symphony at Carnegie Hall, New York. Again, the pianist enthusiastically received.

Olin Downes, writing in the *Times* of November 21st, said:

"The audience reserved its applause for the symphony of Dawson, the Negro composer from Alabama, who now teaches at the Georgia Institute. The end of the show saw a majority of them remain seated and applaud long and lustily and loudly. Mr. Dawson several times bowed to the audience's applause. Some will attribute this to the audience's impulse to reward the gifted artist of the Negro racial achievement. In this they are partly right, but if they

(Continued on Page 739)


*A brief survey of Negro Music in America, from the Jubilee Singers and their Spirituals to the playing of Dawson's "Negro Folk Symphony" by the Philadelphia Orchestra*

By Shirley Graham

R. NATHANIEL DETT

the symphony by any such measurement they would be signally wrong."

It is not our purpose here to quote the columns which were written in even



FLORENCE B. PRICE

"The folk symphony of Dawson is an important step in the development of music which truly represents and expresses the spirit and rhythm and life of our country. Its themes are spir-

"Dawson has made himself a master of the white man's most highly developed musical instrument, the symphony orchestra; and as an American musician I am happy to be his interpreter and to welcome him as a brother artist."

The Birmingham Civic Symphony Orchestra closed its season on April 10 with a performance of the "Egmont" overture by Beethoven.

*And Wider Recognition*

Mrs. Price was born at Little Rock, Arkansas, and is a graduate of the New England Conservatory, where she studied counterpoint and composition with Frederick S. Converse. She also had later study under Wesley La Violette and Arthur Olaf Anderson, in Chicago. She has written songs; a piano sonata and other piano pieces; a sonata, a passacaglia and a fugue, for the organ; a string quartet; a quintet for strings and piano; a concerto for piano and orchestra; two symphonic poems; a chorus for voices, organ and orchestra; and

In 1931 The Rochester Symphony Orchestra played the first symphony of William Grant Still, of whom Stanley Nelson, writing in the *Melody Maker*, London, states, "Still is in many ways the most remarkable man in American music today." Marion Bauer, in her "Twentieth Century Music" refers to him as "a Negro who uses Negro music as the basis of his composition in modern vein." She gives as his most important works an "Afro-American symphony," "Africa," for orchestra, and two stage works, "La Guianlesse" and "Sahdji."

No one has made a comparative analysis of the three symphonies, nor is anything like that to be attempted at this time. The writer has seen the score and heard only one of them; but every one of those original sheets which were handled revealed clearly that the composer was one who had been carefully trained, had pored over many scores, and knew instruments. Which

irred the reflection that his parents could  
ng only spirituals.







from among the musicians resident in Chicago. These formed "the finest body of players that money and experience could bring together."

With this new orchestra residing in Chicago, Thomas now planned a new "Highway" for his tours, which led to such enterprising communities as St. Paul, Omaha, Kansas City, St. Louis, Nashville, Cincinnati, Cleveland and Milwaukee; and the Chicago Orchestra, in filling out this season with these out-of-town concerts, carried on the educative work which Thomas's orchestra had begun so many years before, and in which to reach new areas was to be as peculiarly appropriate that the very city in which that orchestra had given its final concert and had disbanded, should be the one to call it back to life and to infuse it with new spirit.

#### Giants in Command

THE LIST OF MEMBERS of the Association is remarkable, "because almost every name on it is that of one of the great players." Captains of industry" who wanted the western metropolis of Chicago." Their first thought, after putting its business on a solid foundation, and amassing their own fortunes, was to build up institutions of art and education, into which they put large sums of the most private fortunes. One of the most important names on the list was that of Charles D. Hamill, who was during his whole life an ardent worker in the cause of music.

The quality of the programs during the first years of the orchestra remained unchanged; but, in order to reach new numbers of hearers who were not inclined to find pleasure in symphonies, a larger proportion of programs without symphonies was arranged. On such programs there usually appeared a long Symphony Poem, which was descriptive of a story printed on the program. In addition to the regular concerts a series of concert evenings was also given. At its very first concert the orchestra played Wagner's "Faust" Overture, and Dvorak's "Humilis" Overture, besides the "Symphony of Beethoven. Josef, who was soloist in the "Concerto in B-flat minor, for piano and orchestra," by Tchaikovsky.

The Chicago Orchestra formed an important part of the great group of musicians engaged for performances at the World's Fair of 1893. In 1894 both Boston and New York City orchestras were invited to the Chicago post, to lead the permanent orchestras in these cities; but he remained faithful to what he considered the demands of loyalty, although the terms of his contract would have permitted him to accept either of these offers. Therefore, in spite of the heavy business depression which had fallen upon the country after the Fair, conductor, men and guarantors stood by their task of carrying on the orchestra, and in the Spring of 1896 the Chicago Orchestra made its first Eastern Tour and gave its first concert in New York. An interesting incident of this concert was that the Boston orchestra under Gerike happened to be in New York on that date, and they accepted Thomas's invitation to attend the concert in a body, Gerike himself accompanying them.

During the following seasons various causes contributed to heavy deficits, and an unwarranted tide of dissatisfaction swept over the newspapers, which demanded more popular programs. But the trustees, with far-sighted loyalty, said to Thomas, who had thought to relieve the financial embarrassment by resigning, "We do not wish to think of your resignation, Mr. Thomas. You are engaged to play only the great works of modern times, and nothing else, and if there are any deficits in giving the concerts, we will take care of them." Mrs. John J. Glesner and her splendid corps of assistants often helped in these troubled years to insure the continuance of the orchestra.

In 1897-8 the organization made an Eastern Tour, which included the first time the city of Boston, and won "superlatives of admiration," as the Boston Herald put it, "from the critics of that city, and elicited elsewhere. At this time the orchestra numbered ninety-nine men, and the concertmaster was Leopold Kramer.

#### The Chicago Spirit

IT WAS AT THE END of this season that the Orchestral Association of Chicago faced a deficit of nearly thirty thousand dollars. "Anything less indomitable than the Chicago 'I will' spirit," writes Mrs. Thomas, "would now have abandoned the hope of making the orchestra permanent. After a dinner, to which were bidden all the wealthy and influential men who were interested in the orchestra, there was subscribed not only orchestra, there was subscribed not only an additional equal sum, as a sinking fund against a future debt. The chorus was now discontinued, as a basis for economy, and the Association was fortunate in enlisting, as practical business manager, Mr. Frederick J. Weasels.

In 1899-1900, the orchestra made its Southern Tour. The season of 1900-1901 brought to trustees and to orchestra the vindication of their policy of playing only the "great works of ancient and modern times," for in this season Thomas presented a cycle of four Beethoven Programs, given at intervals throughout the winter and spring. Each program contained two symphonies, or one symphony and an equivalent such as a concerto. These concerts were a triumph success. They were undoubtedly, to the cycle of Historical Programs, in 1901-2. There were six of these, and the first name was Giovanni Gabrieli, 1557, the last name Tchaikovsky, 1841.

The year of 1903 was memorable for the visit of Richard Strauss, who came to conduct a program of his own works. He came almost the first to recognize the genius of Strauss and had, for twenty years, been performing his compositions. So well prepared was the orchestra that Strauss found it necessary to hold only one rehearsal, and said to the men at its close that it had been "no labor, but a great pleasure."

#### We Build a Home

DURING THIS SEASON of 1902-3 both Thomas and the trustees of the Orchestra came to an acute realization of a fact which Thomas had for a long while been urging upon their attention, namely that it would be impossible for the orchestra to continue even another season, and that there could be no hope of its permanency. The Auditorium was abandoned and the orchestra provided with a home of its own. Therefore, the trustees announced that the concerts would have to

come to an end in six weeks' time, the close of the season, unless funds for the close of the new hall were subscribed ere long. The business men of Chicago responded immediately with a subscription of \$100,000, to secure a site for the erection of a new hall. At this time the enterprise, that it could well be called a symphony orchestra, was generally begun by the campaign was generously paid the orchestra's means as had hitherto paid the orchestra's deficit; it came also from the public at large—workmen, merchants, clerks, bookkeepers, school teachers, shop girls, and so on. It is the most amazing thing that of but these were the people that responded. Between eight and nine thousand persons in the city of Chicago would not only subscribe enough to provide a symphony orchestra with a permanent home; sent in, in total, \$750,000, and saved the city of Chicago from bankruptcy.

Years before, Thomas had made plans for a new building, and these plans were now delivered to Daniel H. Burnham, the architect of the new building. The building was dedicated on December 14th, 1905, the program including Wagner—*Hall Bright Abode* ("Tannhäuser") and *Overture to "Tannhäuser"*, Strauss—"Death and Transfiguration"; Beethoven—"Fifth Symphony"; and Handel—"Hallelujah Chorus" ("Messiah"). On December 10th and 17th was played the Beethoven Anniversary Program, and on the 23rd and 24th a lighter program—the last, also, was even then suffering from the illness which caused his death a few days later. The magnificent library of musical works, which had belonged to Mr. Thomas, was donated by his heirs to the Orchestral Association.)

#### A Prince to the Throne

IN 1906 Frederick Stock, viola player, and his orchestra, came to the city of Chicago, and soon after he was made assistant conductor. It was to him that the trustees naturally turned to conduct the remaining concerts of the season, after the loss of the man who had founded the orchestra, and had built it up, year by year to its state of high excellence. He had been selected by Thomas for the post of assistant conductor, because of the ability which Thomas perceived in him, and which was early to become evident to the public. Soon he was made conductor for a period of three years; and that contract has been renewed in such manner that he has become the permanent conductor, after consideration of all the greatest conductors of Europe. This is probably the only man on record where an organization of the rank of the Chicago Symphony Orchestra

has so honored an unknown man.

Under Mr. Stock's direction the orchestra continued to uphold its old traditions and also to adapt itself to the new demands and new opportunities of the years were bringing. Some of the noteworthy events of these later years have been the appearance and cooperation in the Cincinnati Festival of 1910, the performance of Tchaikovsky presented to the city, the statue of Theodore Thomas; the appearance in 1912, which was the last time the orchestra took part in "Festivals" the tours of the eastern cities, in 1911 and 1921; the cooperation with the Mendelssohn Choir of Toronto in concerts in that city, in Chicago, and also the chief cities of the East; the Musical Festival in Chicago in April, 1917, when Mahler's "Symphony of a Thousand" (the "Eighth Symphony," to which this title has been given because a thousand performers are required for its production) was given its first performance in Chicago.

#### Interesting Items

VISITING CONDUCTORS from Europe have included Saint-Saëns, d'Indy, Rachmaninoff, Casella, Poles, Prokofiev, and others. The orchestra, under the direction of Stock, and under the leadership of American birth or citizenship, have also been represented in the building of Orchestral Hall reduced the expenses of the orchestra so far that it was enabled to extend the scope of its activities and to attract a larger public. The Popular Concerts were established in 1914. They reach a clientele such as are found in the Broadway series, and the tickets are in great demand. Their purpose is to reach the masses, and the tickets are sold through welfare departments and other similar agencies.

The Young People's Concerts began in 1919-20. They are interspersed with the regular series, and are given by a part of the Chicago Public School four year course in Music Appreciation. The Civic Orchestra of Chicago was established in 1917, and is sponsored by the governing body of the Chicago Symphony Orchestra and the Civic Music Association of Chicago. Its purpose is to train American performers for symphony orchestras, and to give them the opportunity to play in the orchestra, and while we also duly estimate the virtue of having a class of young people indulging in the fingerings on the keyboard, and admit that such adjuncts may develop muscular coordination; yet these adjuncts offer but little stimulation to the adult sense. Perhaps there will be soon devised some electrical contact arrangement whereby these dummy keyboards may be so connected as to register sound from a nearby relay, which would give actual sound, and value will follow. Therefore, we may pass over these dubious class instruction means and begin with more practical suggestions.

#### Group Spirit—Group Control

CLASS INSTRUCTION in instrumental music is a problem of the first importance. Group teaching, with its problems of the elements of self-expression, self-education, team-work, and self-discipline, offers the serious educator a fine medium for mental training. Unfortunately, many of our school systems depend upon teachers, who have but a scant musical background and a very meager instrumental knowledge, to impart class instruction in music. The personality of an instructor might overcome certain shortcomings, but lack of technical knowledge; however there will be much more significant results when personal knowledge about the instrument is

To know the fundamental principles of the technique of various instruments seems to be the equipment of a teacher who hopes to impart these constructive factors to a class and to lead the members to a progressive result. The "fun of music," the enthusiasm, the keen desire for creating expressive musical statements in its most elementary form, are emotions which will need careful guidance and constructive control, if the class is to

## BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

## Class Instruction in Instrumental Music

By Franz Borschein

THE TOPIC, "Class Instruction in Instrumental Music," may interest those who are guiding the musical intelligence of the pupils of Elementary, Junior and High School grades, classes of private pupils, neighborhood or community groups. In presenting these views the writer relies upon his broad experience as a teacher and conductor, added by his practical knowledge as a composer, and with this background will endeavor to discuss the psychological approach through which musical interest may be collectively created.

As an introduction, let it be stated that perhaps was early child efforts in music making, as a member of the little home group, that led the writer later to follow a professional career in music. This is mentioned merely to prove that the average child seeks fellowship, even in music making. Hence the idea for collective orchestras, as it recently has been stressed in class instruction, seems an early call for human expression or emotional outlet, which is the basis of art.

Though we duly recognize the imitative physical value of mere noise making means, such as are found in the kindergarten material of the so-called rhythm orchestras, and while we also duly estimate the virtue of having a class of young people indulging in the fingerings on the keyboard, and admit that such adjuncts may develop muscular coordination; yet these adjuncts offer but little stimulation to the adult sense. Perhaps there will be soon devised some electrical contact arrangement whereby these dummy keyboards may be so connected as to register sound from a nearby relay, which would give actual sound, and value will follow. Therefore, we may pass over these dubious class instruction means and begin with more practical suggestions.

#### The Fiddlers Begin

IT IS TO BE ASSUMED that the teacher has an enthusiasm for the work at hand and can inspire attention. Let us begin with the stepping stone to the future orchestra, that is, our little group of young violinists. Should this be a group of absolute beginners, there is need to choose suitable violins of three-fourths, seven-eighths or full size; also bows of suitable length. These instruments must be correctly strung, and have easily adjustable pegs. The beginners can be taught in standing position, in semicircle or rows. Or, if chairs are available, the beginners can be immediately taught correct sitting posture, while learning the fundamentals of bodily erectness and the details of physical control of the instrument. This drill in position and in holding violins in proper playing position is important. The fundamentals of stroke control, open string playing, demand

immediate attention as to purity of tone, which is vitally essential. Let the beginners realize that a good violin tone must flow gently, without blemish or frictional ripples. The principles of logical finger spacing on the strings, which lead to scale structure, must be given careful attention. Here the teacher must have the ability to correct any faulty technique in the playing of the violin. Again let it be said that standing or sitting posture is important for the beginner. Encourage alert attention, which is vital to progress, for listening is part of the fun of music-making.

Naturally, when an instructor is able to give physical illustrations and actually to demonstrate the technique of the violin (or other instruments), there will be more rapid progress than where only verbal description or theoretical advice can be given.

With the instrumental instruction material available, a group of beginner violinists should soon learn to express itself in musical effort, and to grasp the meaning of the fundamentals of melody playing and later part-playing. With such practical drills, and possible assignments for home practice, such a group will soon conquer elementary problems. The accuracy with which this is done, and the taste that is acquired, naturally will reflect upon the quality of training that is given by the instructor.

The pitfalls of the beginner violinist: (1) awkwardness of physical attitude; (2) poor stroke management; (3) careless spacing, causing poor intonation; (4) mistakes of notation and time values; but cause the instructor endless irritation. But correction must be patiently given, and progress is to follow. It must be the aim to teach precision and uniformity of thought and action, so that concentration and cooperation, with the complete attention of the eye and the ear, along with

the necessary muscular coordination, become equally active and equally tense in all members of the group, whether the types be phlegmatic or alert. Indeed where there is a slow thinker among the group, or an awkward, careless, nervous member, there will be need for special individual drill, and this must be always done tactfully, so that corrections may be constructive. The preparation given to the little violin group, as just described, may be considered the vital germ from which the future orchestra shall have its growth. However, before reaching too rapidly, definite drill is needed.

The next step should be suitable part-playing of the violins, with the background a supporting piano part played by the teacher. As soon as total assurance becomes evident, the little group should be taught to give the signals and gestures which the conductor will use in the violin group, as just described, may be considered the vital germ from which the future orchestra shall have its growth. However, before reaching too rapidly, definite drill is needed.

The string group may now be extended in resonance and in range by introducing the viola. Only such pupils as are physically large enough to cope with the more stable instrument should be invited to have a try at its mysteries of tone and of perplexing new clef-notation. This advice about physical aspects also applies to pupils who are chosen for places as violoncellists, or the foundational double bass.

#### On Assembling a Personnel

HERE CRITICISM may be made of the plan followed in certain communities where the school orchestra applicants are allowed to make their own choice against all physical requirements of the specific instruments. A pupil with a tiny frame might have an ambition to try an instrument much too large for his management. Or this ill-fated pupil may choose a brass instrument, and require a totally different embouchure. Or there will be a desire to play traps, or the popular choice against all physical requirements of the specific instruments. A pupil with a tiny frame might have an ambition to try an instrument much too large for his management. Or this ill-fated pupil may choose a brass instrument, and require a totally different embouchure. Or there will be a desire to play traps, or the popular choice against all physical requirements of the specific instruments. A pupil with a tiny frame might have an ambition to try an instrument much too large for his management. 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A Monthly Etude Feature  
of practical value,  
by an eminent  
Specialist

## MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. Roy Thompson

Analysis of Piano Music  
appearing in  
the Music Section  
of this Issue

**BLUETTE**  
By STANFORD KING

Reminiscent of the summer so recently over is Mr. King's composition written in three-eighth rhythm. Play this as a dreamy waltz and at rather delicate tempo.

Observe that in the first theme the left hand passes over to play the melody notes of the soprano, and also note the slight accent on the second beat of the measure. Melody notes should be given all possible resonance, and accompaniment chords should be shaded proportionately.

The first theme is quiet in mood never rising above *mezzofzino*.

The second section beginning measure 32, after the double bar, is more vigorous in character.

Here the melody appears in double notes in the right hand, played *mezzofzino*, the left hand becomes more active and the mood less quiet.

The marks of dynamics are important throughout this composition. Consequently try to develop as much contrast and nuance as possible in the performance.

**DREAM RIVER**  
By CAL WILLIAM KERRY

Mr. Kerry's contribution to the November ETUDE is a composition demanding "flowing" passage work in the left hand. Examination will disclose that the left hand pattern is not difficult, but there is only one passing over of the hand.

Practice the left hand passages slowly at first, with well articulated finger action. As speed develops keep fingers closer and closer to the keys until at length the passages are played with a rolling motion of the hand and with minimum finger action. The effect, especially if the pedal is used as directed, will be almost that of a *glissando*.

Against this flowing effect in the left hand the melody in thirds is played by the right hand. Take care that the upper, or soprano, notes carry most of the arm weight when played. The melody notes, played thus the melody tones will be given proper emphasis and depth.

The second section, beginning at measure 27, establishes a somewhat slower tempo and the character of the music changes. The introspective mood suggested by the sustained chords continues for ten measures, after which the persistent flow of the river continues to the end. At measure 42 the tempo broadens and becomes more and more slow until the final measure is reached.

**THE LITTLE SPINNER**  
By CONAN W. LAMONT

Besides being very interesting little piano solo, *The Little Spinner* has special interest as a trill study for the left hand. The average student will find a bit of careful practice desirable to develop an even trill, since the trilling fingers used are 1 and 2; and the thumb, being so much heavier than the second finger, has to be played with control. Lacking this control, the trill will sound "top-heavy."

The piece begins *pp*, the left hand notes suggesting the monotone of the upper atmosphere, and *diminuendo* should be applied exactly as indicated, since they are important in the general scheme of the composition. It should be noted that the right hand is composed of *staccato* eighth notes followed by sustained quarter or half notes. The dis-

tion should be the desired notes in measure 19 to 22 inclusive. Against these resonant chords Mr. Lamont has set a right hand trill for fourths and fifth fingers, while in the case of student pianists, who most likely require separate practice. Make the interpretation of this little piece as descriptive as possible.

**DAWN IN NORMANDY**  
By JEAN RIBERT

This waltz, by Jean Ribert, is to be played at slow tempo and with decided *rubato*. Descriptive in style, its musical purpose is to paint a picture of sunrise in Normandy.

The first section is most atmospheric and breathes the peace and quietude of misty morning moods.

Observe that the first section is in C minor. The second, beginning measure 17, is in A-flat major, and here the tempo increases perceptibly.

The section beginning with measure 40 consists of pressive harmonies which must be made to flow into each other in legato style, in order to simulate musically the rising mist mentioned in the text. At measure 57 the sun breaks through, and from this point *accelerando* and *crecendo* are in effect until the climax is reached at measure 61.

The dose of the composition is a repetition of the first theme in octaves, followed by the short *Coda* played *suavemente*.

**SUMMER REVERIE**  
By FRANK H. GREY

Casting a glance backward to the golden days of summer, *Summer Reverie* presents the *Summer Reverie* by Frank H. Grey. The melody in this little number lies in the left hand. Play the melody notes with the most beautiful singing tone at command, and strive to achieve style and freedom in the melodic flow—not forgetting that a melody line should constantly change in "thickness."

The right hand accompaniment which is a broken chord figure, should be rolled rather than fingered.

The second section, beginning with measure 17, carries the theme in the right hand. Be careful to observe the phrasing precisely as marked, especially the legato signs.

While written *alla breve*, the tempo is moderate. Pedal carefully as indicated; and preserve the mood of a reverie throughout.

**THE GEISHA GIRL**  
By MATTHEW BILBO

The Geisha, graceful dancing girl of Japan, is forever a source of interest to visitors in the land of cherry blossoms. It is a fact that Orientals have come to know a great deal more of our occidental music than we of the western hemisphere know of theirs. The ETUDE finds many devoted readers in Japan; and our music is being adopted at an astonishing rate in that country—for both educational purposes and concert use. The writer has been recently sent recipient of letters recently from Japanese teachers discussing piano teaching material published here in America, and from these letters he gathers that American material is being used widely in the training of Japanese music students of all stages of advancement.

In playing *The Geisha Girl* keep in mind the delicate miming steps of the little

Oriental dancer, and conceive the dance as being rather a succession of graceful steps. Stress the syncopation appearing in many of the measures of this music, emphasizing always the note of syncopation, and let the left hand *staccato* be brittle against the legato of the right hand, and practice the short double note trills until they can be played lightly and without effort. The tempo remains *moderato* throughout.

**PRELUDE IN E-FLAT MINOR**  
By J. VAN CHASIN

If the reader is of the increasing company of those interested in the popularization of music by talented American composers, he will find this prelude of exceptional interest. A brief but illuminating biography of the composer appears at the head of his composition in this month's issue of THE ETUDE.

An effective syncopated rhythm—three against two—holds the rhythmic line throughout the piece. The second note of the left hand falls exactly half way between the second and third notes of the triplet in the right hand. Do not hurry. At these triplet figures, a "lazy" triplet will be found much more effective.

Observe that the left hand chords, plenty of resonance, but without obscuring the melodic tones of the right hand. Follow the marks of dynamics closely, and supply adequately the flowing melody.

At measure 13 the tempo brightens perceptibly, leading into a *ritard* at measure 16.

The original tempo is resumed at measure 17 and remains in effect to the end.

This number merits consideration in building a pianistic repertoire.

**SWEET LAVENDER**  
By L. LAMONT GILBERT

Another composition by an American composer is *Sweet Lavender*, which takes the form of an English dance. The tempo calls for special attention to rhythmic effects.

After a brief *Introduction* the dance proper begins with third notes in the right hand against two-note slurs in the left.

Observe carefully the occasional *sostenuto* notes indicated by the short line above or below selected notes. Notice also the heavy accent which occurs on the third beat of the measures.

At measure 28 the key changes to B-flat major, after the double bar, and it is important throughout this section to observe the alternating slurs and *staccato* eighths which occur in both hands.

Hold to a steady tempo throughout and make the performance of this music as graceful as possible.

**HUNTING SONG**  
By F. MENDELSSOHN

This issue of THE ETUDE presents one of the most popular of Mendelssohn's songs, "Hunting Words." Used as a concert number by great artists, it should be studied by every piano student.

Play the *Introduction* in dashing, free, according plan to the groups in sixteenths, and hunting horns—the E's—in the upper register. The rhythm should crackle throughout, and a nice distinction should be made between the two-note slurs and the *staccato* which

follow. Forearm *staccato* will be found best for the average pianist. To insure technical "snap," play the repeated chords (*litta* followed by *litta*) with one arm motion. Observe that the wedged *staccato* mark is used. This implies a particularly crisp and short *staccato*.

The many accented notes should ring out clearly, since they represent the hunting horns in the chase.

From a point at measure 75 the melody is carried in the left hand against a most effective rolling accompaniment figure in the right. This section begins *fortissimo* and gradually dies away in tone to the end of the sound of the hunt fades in the distance. Make the *diminuendo*, without *ritard*. This is important.

Instead of the *crecendo* at measure 97, many pianists prefer to apply a *diminuendo*, and when well carried out this procedure is logical and effective, since it follows the idea of the chase diminishing with distance.

**FRAGMENT**  
By L. VAN BERTHOVEN

This arrangement for piano of the theme from Beethoven's "Sonata in C Minor for Violin" is notably done by M. Mendelssohn. It should be clear to the composer that the objective should be to give to the tone the resonance of a violin tone and to remember that phrasing marks for the pianist represent the bowing of the violinist.

The performance of this "fragment" at measure 7 is written out in full in the lower margin. Naturally the same treatment is given to the turn at measure 15. The dexterity is required of the right hand in measure 33 on. These passages are to be clearly articulated though sustained, so as not to encroach upon the legato melody of the left hand.

The final measures are played *molto* (dying away) and the chords are bound together by effective use of the *legato* pedal.

**THE SEE-SAW**  
By ELA KETTERER

A turel six-eight melody in this is M. Ketterer, for meager in the first grade. It remains in five-beat piano throughout and is built on obvious pattern (melodic and rhythmic), which is just good root of the words help to create a good atmosphere.

**PATTER OF THE RAIN**  
By ALA RICHTER

A study in *staccato* (well preferred). Occasional *legato* passages offer nice contrast in this little piece. The wrist should be short and snappy. Make clear that the effort is to be in the upper part of the wrist, and not in the motion of the wrist.

**BROOKLET'S SONG**  
By WILLIAM BAXTER

This Grade 1 Melody employs both *staccato* and *legato* notes in the right hand against the broken chord *legato* accompaniment in the left.

The *Introduction* is *staccato* for both hands and is followed by a *ritard* to the first theme, D.C. al Fine.

**IN A SEA CRADLE**  
By LISA PHILLIPS

The left hand of this piece, when played, is a study in *staccato* (well preferred). Occasional *legato* passages offer nice contrast in this little piece. The wrist should be short and snappy. Make clear that the effort is to be in the upper part of the wrist, and not in the motion of the wrist.

**THE ETUDE**

## Credit for Music

This problem, I am sure, is one of the most common in the music section of Junior High and High School papers. It is a study in *staccato* (well preferred). Occasional *legato* passages offer nice contrast in this little piece. The wrist should be short and snappy. Make clear that the effort is to be in the upper part of the wrist, and not in the motion of the wrist.

I had so much home work that I could not find time to practice. Music, instrumental music, at least, has no standing in this state; that is to say, if pupils take piano, they take it as an outside subject, and are allowed no credit for it, as for other subjects. I am aware that the way to remedy this is partly by knowing the student, but that does not help at the moment. The pupil knows he will not "pass" unless he is up in his school studies; whereas music does not count, and as a consequence, the music is left until the last, or even dropped altogether.

I feel that this is not wholly an excuse for neglected practice; for, after investigating, I find that the pupils are required to take home from one to four or more subjects from school every day.

In one or two schools (private schools) credit has been given for music, but it is necessary to study with the teacher employed by the school, which would of course, discriminate against the teacher in favor, her very son is strapped.

She has made the trip of thirty miles to the city to get a piano. I have a pupil twenty-two years of age, who has been playing since he was ten, and has made excellent progress. He has been playing since he was ten, and has made excellent progress.

It is shocking to learn that practical music is still ignored as a serious accredited subject in the schools. The music teacher is still ignored as a serious accredited subject in the schools.

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to seventeen are difficult ones, musically, for our young people; an appalling number of them drop by the wayside. Lucky the teacher who can hold interest during this period! I think it is worth while to go on even if the student can get in only one hour or two a week. If he can be successfully "cashed" over these years the results will be surely rewarding to him and his teacher.

You will admit, will you not, that when a student has real talent, and the true urge to express himself musically, "credits" make no difference to him. He will always find enough time for his instrument, even though he is loaded down with other subjects; and his musical progress during this age will be not only held, but in most cases greatly accelerated.

## Should the Pupil Be Encouraged?

I have a pupil twenty-two years of age, who has been playing since he was ten, and has made excellent progress. He has been playing since he was ten, and has made excellent progress.

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## TEACHERS' ROUND TABLE

Conducted Monthly by  
GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

maladjusted person. If he eventually stays in the large community the results are usually identical.

All of which sounds frightfully pessimistic! Don't you just look at another picture! A student (high school graduate) having worked as long as possible with his local teacher, going to a university with a good music record, or attending a conservatory while going through college. In this stimulating environment he spends part of each day in extramusical activities; his mind focuses, his spirit expands, his ideals clarify. At the end of four years, not only does he have a college degree which helps him to land a job, but also he knows that there is something more worth while in life than trying to become a noted pianist. For he learns that to create or recreate music is a long, hard task to be approached with intense concentration, self-denial and infinite patience. His ambition will be to bring this music to life as beautifully and nobly as possible, and to try his utmost to make others share and love it. Whether he will communicate his art through composition, performance or teaching will depend on his development along the way. If he is gifted to a "performer" he will go back to his home town resolved to play to a constantly widening circle. If he has outstanding ability he will soon be playing in the city, and if he is a student, will, of course, teach students of every grade—for even though not a "natural" teacher he will develop into one by thorough study and sincere interest. If he is intelligent, he will soon find teaching a fascinating occupation, and will get as much benefit from it as his students. This earnest teaching will further enhance his playing reputation. Before long he will be a power in the land.

But, all this we must bode fully face the light of a high, useful ideal. Which is the most difficult task of all! Many of us are convinced that it will take only a few years of study or two of such genuinely aspiring young musicians to set this country well on the way to significant artistic accomplishment.

If we are adopting the best possible course of training for your zealous students. Give her more Bach, Beethoven, Mozart, Schubert, and throw in quantities of Chopin for good measure. Give her plenty of "art" technique—scale, arpeggios, finger exercises and Czerny. Let her learn as soon as possible that the path of artistic expression is strewn with tears, but that one slash of true creativeness will make up for years of painful, despairing effort. Help her to want to play as beautifully as she can—and let kind fate take care of the rest.

**The Glissando Again**  
I saw questions recently in *The Teacher* about the glissando.

As a piano teacher of many years' experience, but when I find a student who is not sure how to play, I substitute a diatonic or chromatic scale, or even a chromatic scale. In this, I pass up the piece entirely.

I know very well that the great new method of the glissando in their composition is not to be used in the way in which we are using it. I object to using it in the way in which we are using it. I object to using it in the way in which we are using it.

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Continued practice of this sort (the downward pull on the keys) will eventually make the body stiff. Will you kindly tell me whether you will use the glissando in this manner?—L. R. Indiana.

Often violently biased myself, I respect other persons with sharp prejudices, especially when they give good reasons for their back-bristling. You certainly have no doubt as to your *glissando* sentiments! I agree with you that excessive *glissandos* are in bad taste, but I see no need to cut them out entirely. And to substitute another form of scale is useless, except probably in such cases as Cyril Scott's *Lotus Land* where the difficult *glissando* may be played as a black-key scale by alternating hands.

Many times composers call for a *piano* or *fortissimo glissando* which must not be "ripped," and which, when well played, makes an exquisite effect.

I am glad that you brought up the matter of the wobbling keys. Hard practice, frequent changes of temperature, and other factors, loosen the piano action so that the keys move too much sideways when played. In such cases this tendency carefully, insisting that the tuners occasionally tighten and regulate the key action, since such a condition causes inaccurate playing. I have seen a tuner (I call him this, "tightening the front key pins.") Practicing loud *glissandos* cannot cause this wobbling, for, as you know, no one can "rip" up and down the piano many times without badly "skinning" his fingers. So, that is automatically out.

At all events, I exhort you to keep a few *glissandos* in your repertoire. And from now on let us give *glissandos* talk in these columns a well earned rest.

## Trills and Other Matters

As an adult, again studying music seriously, I think that the great fault of the trill is that it is too much of a trill. I never knew how to play a trill until I saw you trying to get it. I was left by the trill, and I was left by the trill, and I was left by the trill.

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Grade  $3\frac{1}{2}$ .

CARL WILHELM KERN, Op. 692

Moderato espressivo M. M. ♩ = 66.

Moderato espressivo M. M. 66

*p* *mf* *f* *dim.* *cresc.* *meno mosso* *più animato* *Lento* *Tempo I* *morendo*

15 20 25 30 35

*simile* *dim. e rit.* *l.h.* *r.h.*

The image shows a musical score for a piano piece, likely a sonata. It consists of two systems of staves. The first system is marked 'subito a tempo' and 'quinto'. The second system is marked 'Lento'. The score includes various musical notations such as notes, rests, and dynamic markings like 'rit.' and 'Lento'. There are also some handwritten annotations and a small 'Lh' marking.

Grade  $2\frac{1}{2}$ .Moderato M.M.  $\text{♩} = 84$ 

CEDRIC W. LEMONT, Op.65, No.2

Moderato M.M. = 84

Op. 10, No. 3

3/4

*pp*

*very steadily*

*p*

*f*

*mf*

*dim.* 20

*dim. e rit.* 25

*D. S.*

*pp*

CODA



# DAWN IN NORMANDY

## RECITAL WALTZ

Even though you have never been to France you are not denied the dream of the lovely Norman countryside with its round-cornered castles and their zigzag lines breaking through the morning mists over the long meadows dotted with peaceful cattle. This piece is fluently written and for piano. With very little practice it may be made most effective. More of a nocturne than a waltz, it must be played in rubato style. The second movement is much quicker and brighter than the first, while the third is mist-like, in that the harmonies must float into each other. Grade 3.

JEAN RIBERT

Valse lente molto rubato M. M. ♩ = 104

*mf parlante*

*simile*

*ten.*

*Piu mosso*

*mf parlante*

*ten.*

*f*

*p*

*simile*

*f accel.*

*ff*

*p*

Like rising mists  
Les brouillards qui montent

The sun breaks through  
Le soleil qui perce

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THE ETUDE

*a tempo*

*rall.*

*f*

*65*

*70*

*8*

*75*

*dim.*

*smorzando*

*80*

*rall.*

*mp*

# SUMMER REVERIE

IDYL

Grade 3.

Moderato cantabile M. M. ♩ = 84

FRANK H. GREY

*mp*

*5*

*cresc.*

*10*

*rit.*

*15*

*Fine*

*mf a tempo*

*20*

*25*

*D. C.*

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# SWEET LAVENDER GRACEFUL DANCE

This very grateful and playable piece, by a successful American composer, will contribute unusual musical interest to the work of pupils who are seeking pieces to brighten up their repertoires. Grade 3½.

Moderato M.M. ♩ = 128

J. LAMONT GALBRAITH

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THE STUDY

# MASTER WORKS HUNTING SONG

This Mendelssohn "Hunting Song" is one of the finest of the "Songs Without Words." Here is suggested for us the spirit of the horses, the hounds, the gold and scarlet foliage, the rush of the chase, and the sound of the hunters' horns. Mr. Josef Hofmann has frequently played this number with an eloquent and thrilling interpretation.

F. MENDELSSOHN, Op. 19, No. 3

Grade 6. Molto allegro e vivace M.M. ♩ = 116

NOVEMBER 1936



ff 50 sf *dimin.* *f* *p* *f* 55

*p* 60 *cresc.* *f*

*f* *f* *f* 65 *dimin.* *p*

*cresc.* - 70 - *cen* - do

*f* *cresc.* 75 *ff*

*ff* 80 *f* *ff*

*dimin.* 85

*dimin.* *p* 90

*dimin.* 95

*mp* *f*

## FRAGMENT

### FROM VIOLIN SONATA IN C MINOR

This excerpt, from the second movement of one of the most lovely of Beethoven's violin sonatas, makes an unusually fine piano number. Moritz Moszkowski included this in a number of transcriptions which many teachers and students have found extremely useful.

L. van BEETHOVEN  
Arr. by M. Moszkowski

Grade 5. Adagio cantabile M.M. ♩ = 63

*p* 5

*dolce* 10



15 *espress.*

20 *CRESC.* *f* *p*

25 *dim.* *dolce*

30 *p e cantabile* *cresc.* *f*

35 *dim.* *p* *sempre legato*

*smorzando*

## OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

## THE THIEF

Words and Music  
by ARTHUR A. PENN

Moderato con moto

*Smp*

1. As down a green by-way I wandered at ease, I met a gay  
3. 'Tis she who has robbed me, And that's why I sing: 'Was ev-er a

*piu rall.* *mf* *mp a tempo*

After 1st verse only

gal-lant who sang to the breeze; And this was his song as he strolled on his way: "Was ev-er a rob-ber so—  
rob-ber so wel-come in Spring? I count-ed my loss-es when she did de-part, And

*f poco accel.* *cresc.*

wel-come to-day?" 2. So hold-ly and brave-ly I stopped the young blade, for a rob-ber in day-light nev-er

*f poco accel.* *cresc.*

*poco rit.* *f a tempo* *ten. f poco*

stout heart dis-mayed. He laughed at my ques-tion and said, "I'm a - fraid My song hath mis-led you! I

*poco rit.* *f a tempo* *colla voce*

*rit.* *D. S. S.* After 3d verse *// rit.*

know a love-ly maid: found, to my pleasure, She had stole a-way my heart!"

*mf a tempo*



# JESUS, DO ROSES GROW SO RED?

GEORGE B. NEVIN

*Andante religioso*

*rit.*

*Con molto espress.*

*a tempo*

*rit.*

*a tempo*

*rit.*

*a tempo*

*con molto espress.*

*molto rit.*

*più tranquillo*

*colla voce*

*a tempo*

*a tempo*

Je - sus, do ros - es grow so red Be - cause Thy ho - ly blood was shed? Do lit - tie birds that sing and fly Make Thy cross al - ways in the sky? This snow - white lamb that plays with me, Is it, O Lamb of God, like Thee? Is it, O Lamb of God, like Thee? Is it, O Lamb of God, like Thee? Deep in the pool I see the skies; Are they the blue look of Thine eyes?

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THE ETUDE

*p*

*rit.*

*molto rit.*

And wa - ter, sing - ing as it falls, Is it like Thy sweet voice which calls,

*p*

*colla voce*

*molto rit.*

*mp a tempo*

*a tempo*

*mp*

*p*

Calls me to love and give Thee praise, And see Thee al - ways all my days? Calls me to love, —

*portando*

*rit.*

*do not hurry*

calls me to praise, Calls me to see Thee all my days? —

Explanation of Signs:

⌞ Down Bow. ⌞ Up Bow. W.B. Whole Bow.

— After fingering, means prepare the slide in the last played bow.

◁ Slide in the manner of a glissando.

▷ Drop the tone at once. > Accent.

⌞ Breathe with the bow (and continue in the same bow).

## ADAGIO

ARCANGELO CORELLI

1653 - 1713

Revised and Edited by  
ARTHUR HARTMANN

*Adagio*

*vibrato*

*W.B.*

*ppressivo*

*mf*

*p*

*cresc.*

*also steadily increasing from note to note.*

*ff without diminishing.*

*sf*

*p*

*pp*

*cresc.*

*cresc.*

*slightly held back*

*At the same time, vibrate rather slowly and heavily with the second finger on A, on the Dstring.*

Keeping 2d finger close to first.

*poco rall.*

*accel. poco*

*p*

*accel. poco*

*rall. poco*

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THE STUDY

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# 'MID THE TULIPS

SECONDO

MONTAGUE EWING  
Arr. by R. Spaulding Stoughton

Moderato e grazioso M.M. ♩ = 138

*mf*

*poco dim.*

*piu legato*

*rit.*

*a tempo*

*rit.*

*f*

*D.C.*

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THE ETUDE

# 'MID THE TULIPS

PRIMO

MONTAGUE EWING  
Arr. by R. Spaulding Stoughton

Moderato e grazioso M.M. ♩ = 138

*mf*

*f*

*poco dim.*

*mf*

*poco dim.*

*mf*

*piu legato*

*rit.*

*a tempo*

*rit.*

*f*

*D.C.*

NOVEMBER 1936

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R. M. STULTS  
Arr. by W. H. Mackie

Violin

Piano

Bass "Hail Columbia"

Cor.

Red, White and Blue

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## STAND BY THE FLAG

R. M. STULTS

CORNET in B $\flat$

R.M. STULTS

The musical score for the Cornet in B-flat part consists of five staves of music. The key signature has one flat (B-flat), and the time signature is common time (C). The notation includes various dynamics such as *f*, *ff*, *mf*, and *fz*. There are also markings for "Solo" and "Cello". The score features several measures with rests, indicating where other instruments or voices would play. The piece concludes with a final double bar line.

## STAND BY THE FLAG

R. M. STULTS

E♭ ALTO SAXOPHONE
 R.M. STULTS

**STAND BY THE FLAG**

*f* *mf* *f* *mf* *f*

*ff* *f* *mf* *f* *mf*

**STAND BY THE FLAG**

## STAND BY THE FLAG

R. M. STULTS

CELLO or TROMBONE

STAND BY THE FLAG

R.M. STULTS

This musical score is for the Cello or Trombone part of the song 'Stand by the Flag'. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The music features a variety of dynamics, including *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *fz* (forzando). There are also markings for *mf* and *f* in the second staff. The score includes several measures of rests, indicated by 'z' or 'z -'. The music is written in a style typical of early 20th-century sheet music, with a focus on rhythmic patterns and dynamic contrast. The piece concludes with a final *fz* marking.



# THE SEESAW

ELLA KETTERER

Grade 1.

Allegretto M.M.  $\text{♩} = 72$

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# PATTER OF THE RAIN

ADA RICHTER

Grade 1½.

Allegretto M.M.  $\text{♩} = 116$

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THE ETUDE

# BROOKLET'S SONG

WILLIAM BAINES

Grade 1.

Allegretto M.M.  $\text{♩} = 108$

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# IN A SEA CRADLE

LILA PHILLIPS

Grade 2.

Andantino M.M.  $\text{♩} = 69$

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# A BIRD SONG

Grade 2. Brightly M.M. ♩ = 108

NINA MITCHELL



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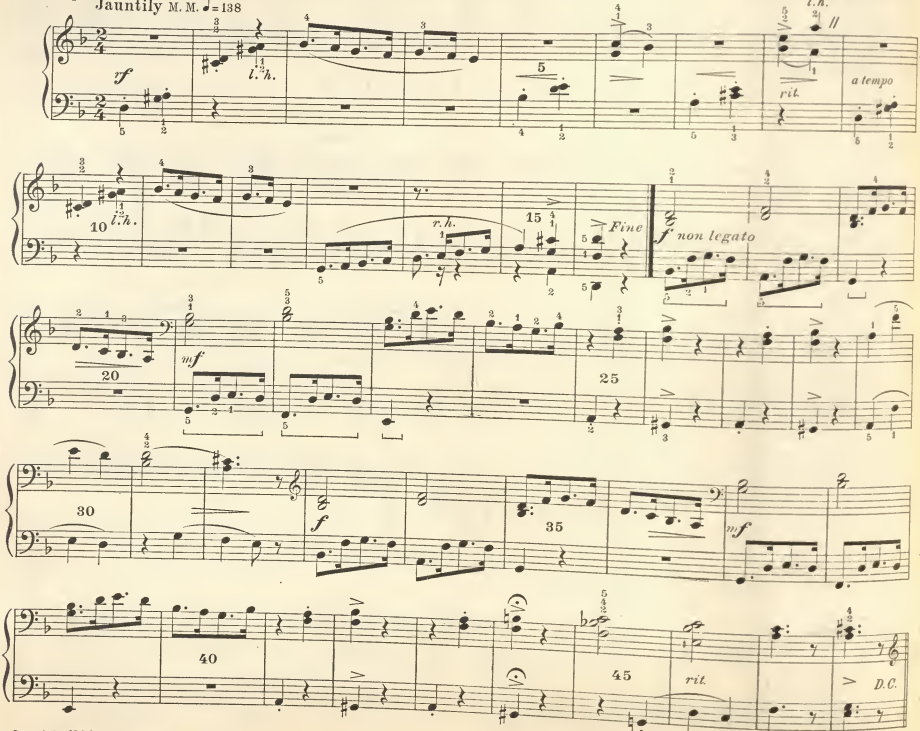
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# SCARECROWS IN THE WIND

Grade 2½. Jauntily M.M. ♩ = 138

SCHERZO ALLA MODERNA

H. WARLICK EICHHORN



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THE ETUDE

## Spirituals to Symphonies

(Continued from Page 692)

New York. His intense interest in folk music induced him to study Negro music. Harry T. Burleigh, then a young singer in New York, placed in Dvořák's hands many spirituals and made it possible for him to hear them sung by Negroes. Marion Bauer says: "He spent three years in America, studying Kansas folk songs, but he showed our composers how to use our own heretofore neglected material, through his 'New World Symphony' and his string quartet based on Negro themes."

The controversy which has raged in late years as to whether or not Dvořák did use Negro themes for his symphony is irrelevant. The fact remains that at that time his music gave the impression of having been built upon thematic material drawn from Negro spirituals. The effect of this impression is what is important.

### A Prophet of the Race

THE SECOND significant event was the coming, in 1904, of Samuel Coleridge-Taylor. Here was a Negro who had just been appointed conductor of the Handel Society of London, who was professor at the Royal College of London and recognized as one of England's foremost composers. He came to the leading music centers of the United States and was soon conducting his own works, played by America's best orchestras.

To the American Negro he was a revelation. He came three times before his death in 1912. Each time he gave of his sympathy, advice and help; and each time he left young Negroes with new hope and broader vision. The immediate results of his visit were:

1. The formation of music societies and clubs by Negroes in all the large metropolises.

2. The insistence upon the study and production of real music, the demand for trained directors, and the definite turning away from spirituals.

3. The encouragement and opportunities offered by these groups to young musicians. Perhaps every Negro singer who has achieved prominence was first introduced to the white public as soloist by one or several of these societies. Roland Hayes and Marian Anderson are examples.

4. The establishment of music schools and conservatories among Negroes. Among the pioneers in this work was a woman of extraordinary ability, fine training, beautiful voice and great heart and soul—Annie H. H. H.

### And Morning Breaks

IN THE YEAR of 1919 was organized the National Association of Negro Musicians. In an article published about this time its founder, Carl D. D., clearly set forth its purposes. One paragraph says:

"Every school devoted to the education of Negro youth, including the subject of music in its curriculum, should have a branch for the association will need for its future constituent membership. It is the equal of Liszt's Hungarian Fantasia, and some day it will be popular and played by most of our great pianists here and abroad." The columns of *The Etude* have welcomed the work of Negro musicians who can write.

Hackley's doctrine to cultivate the voice no matter how beautiful it may be in its natural state; to invite artists of national prominence to their churches for recitals, thus offering the community moments of musical inspiration."

The publication of these aims in 1919 might be said to mark the summit in the first period of musical development of the American Negro. The year finds excellent music departments operating at Fisk and Howard Universities and Hampton and Tuskegee Institutes; J. Rosamond Johnson had been sent by Oscar Hammerstein to his London Opera House as music director; Harry T. Burleigh was established in the house of Ricordi Music Company; Augustus Lawson was conducting one of the leading piano studios in New England; Florence Cole-Talbot had been awarded the diamond medal by the Chicago Musical College.

Then arose a third factor towards the breaking of fetters which still bound these children of slave parents. Out of the cataclysm in which the world was plunged following the war there arose a black American with a golden tenor voice—Roland Hayes. He appeared upon the musical horizon like the promise of a better world, and sang to poets and commoners. People packed the largest auditoriums of the world's capitals. He sang the favorite songs in musical literature in the tongues of many nations; but more important than anything else, he redeemed the spirituals for his own people and forever saved them from the oblivion with which they were threatened. For the first time the American Negro faced his own destiny and stopped apologizing for his music. From this time on his musical development has been from within rather than a vain effort to whitewash over.

### The Hand of Fellowship

AND HERE must be mentioned the attitude of many white American musicians, which did so much to strengthen the Negro's assurance. I think with a feeling of deep gratitude to Louis Gruenberg. For me he has been a source of real inspiration. Of course, his "Emperor Jones" is recent, but about 1922 he took the poem "Creation," by the Negro poet, James Weldon Johnson, and wrote a work for string quartet. He used spirituals as basic themes and built up something both lyrical and moving. There was also Henry F. Gilbert, whose *Dance in the Place Congo* found its way to the Metropolitan and the composer-pianist, John Powell, of Virginia. Walter Spry calls Powell's *Rhapsodie Nègre* a work of "great power and brilliance. It is the equal of Liszt's Hungarian Fantasia, and some day it will be popular and played by most of our great pianists here and abroad." The columns of *The Etude* have welcomed the work of Negro musicians who can write.

Whatever may be said about the hardships of American prejudices, in his musical development the Negro has been encouraged and ably assisted. Florence B. Price, William Grant Still and William Dawson are the results of all America has to offer. This is true in spite of the official story of how, when Dawson graduated from a certain music school, he was forced to sit in the gallery during the commencement exercises, while below him a white proxy received his diploma. He had been given the work and he had had

(Continued on Page 736)



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
## By Lotti Rimmer

For therewith we shall pass rather lightly over the physical processes of inhaling breath. Nature is the best guide; and if one will but let her have her way, she will take care of results. When the body is in complete relaxation of a sleeping child, or of a person of throat and chest which makes a good, healthy yawn possible, at the same time releasing all the muscles of the torso, so that the air may flow freely to the very bottom of the lungs; and the secrets of deep breathing have been learned. All of this is done so thoroughly and quickly, in order that the flow of air does not become so great that it is disturbed; and it is in this only that there is a departure from the regular routine of every day breathing.

*The birds around me hopped and played,  
Their thoughts I can not measure.*

This should give no trouble, so far as amount of breath is concerned; but there should have been the most careful thought as to the musical quality of the voice used in the reading. Not a singsong style, but the words delivered with regard to their sentiment and with at the same time a careful thought as to the depth and beauty of the vocal inflection used.

Ex. 1



The birds a-round me hopped and played,  
Sing the phrase moderately fast, and

each phrase more colorful and more truly musical with each time it is done. By this process of study there will be discovered a steadily increasing ease in breath control.

Correct nasal resonance is beneficial to the voice at any stage.

By D. A. Clippinger

The basis of good tone production lies in the following statements:

1. *Right idea of tone.*
2. *Right conditions of the vocal instrument.*

By Luzern Orrin Huey

In order to avoid a nasal quality of tone, many singers and speakers have resorted to a raised soft palate, which prevents the vibrations from entering the nasal passages. Sbriglia pronounced (zbreel'yah) to whom nasal resonance was anathema, "discouraged any attempt to force the voice through the postnasal corridors, believing that the head spaces become resonant in sympathy with a tone produced in entire freedom." Coming from such an authorita-

thus that, to realize fully its power to charm, the breath pressure which supports it must be powerfully and unrelentingly sustained." What a pity that so fine a tone could not be produced with a lighter pressure! Hermann Klein, a pupil of Manuel Garcia, would use this "unrelenting" pressure to produce a bright, ringing tone with a high masque focus, "thus avoiding all danger of nasal quality."

Nasal resonance is there for a definite purpose. It plays an important part in the

predominate only in the middle range. In the upper tones, head resonance should be in evidence, and in the lower tones a chest resonance should more or less predominate.

### *The Equalized Scale*

**I**T WILL BE scarcely denied that an equalized scale (or range) is an essential factor in a well developed voice; but an equalized scale cannot be built so long as a pronounced nasal quality is present in the voice, even though "its sympathy and tenderness reach all hearts." At the proper time, however, in one's course of

The voice displays a pronounced and objectionable nasal quality only when the tonal vibrations are mainly confined to the nasal corridors. Both chest and head resonance are subject to the same law. Confined too much to the chest, the tonal vibrations are heavy and nonvitalized. Confined too much to the head, they are shrill and unmusical. Nasal resonance should

voice work, or when the voice prompts, not only must nasal quality be in evidence, but the tonal vibrations also must be confined mainly to the nasal corridors, for alternate periods which can be determined only by the action of the vocal automatism. This requires longer with some voices than with others; but those who would eliminate this process will go on with voices only partially developed.

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NOVEMBER, 1925

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# A PHOTO-CHART FOR THE PIANO ACCORDION

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Charles  
Magnante

The unusual popularity of the piano accordion is so great THE ETUDE is pleased to announce that beginning in January a page in each issue will be devoted to articles, etc., dealing with the instrument. Among them will be a conference with a musician of wide experience, a leading violinist in foremost American Orchestras (a pupil of Arthur Nikisch) who found it highly interesting and profitable to teach the piano accordion.



(Copyright 1936, Chas. Magnante)

THE ETUDE

## The New Piano Accordion Field

The musical world is full of surprises. Ten years ago few people would have been willing to believe that to-day thousands would be studying and playing the piano accordion. Many things account for this possibility, the first being the very great improvement in the instrument itself. Only

a little while ago most of the accordions on the market were very cheap instruments, made with poor reeds badly voiced. The range of the instrument was also very limited. Gradually, manufacturers saw the possibilities in accordions and began to make them with a tone somewhat like the reed pipes of a fine organ. The pianolike keyboard was added and also a very much extended bass with buttonlike keys. The standard instrument now has forty-one treble keys and one hundred and twenty bass keys. By the use of shift keys, the tones can be made to approximate those of the violin and the violoncello. Also, the action and the responsiveness of the instrument have been greatly improved. In other words, the accordion has been taken out of the toy class and raised to the plane of a dignified musical instrument. With all these improvements has come a serious attitude on the part of the musical public toward the instrument itself.

The accordion was invented in Vienna, in 1829, by Damian, and not in Italy as many imagine. It is one of the smallest members of the organ family, but has taken on an individuality all its own. For years, thousands of accordions were manufactured in Germany. Then Italian makers, and those of other countries, put out instruments of continually finer and finer construction, until there appeared accordions so richly decorated that they cost as much as a grand piano. In the meanwhile, in Europe and particularly in England, hundreds of accordion clubs were formed; and these began to become so popular that the movement spread to the United States, where accordion clubs or accordion choirs have been organized in great numbers.

One cannot get really fine results upon the accordion unless as much time is given to practice as would have to be given to mastering the piano or the violin. Virtuosity on any instrument can be acquired only by long and hard work. Enthusiastic accordion students practice from three to four hours a day.

The piano accordion is now used in certain types of the orchestra that the player must read at sight as readily as the player on the violin or the trumpet.

From South America, and particularly from the Argentine Republic, came players who had developed the music of the "gauchos," the cowboys of the pampas fields, so that the musical background for the tango and other native dances took on a special color to which the accordion contributed finely. These orchestras, which for years played in American theaters and over the radio, did much to popularize the instrument in the United States. Paul White-man, Rudy Vallee and Erno Rapée were among the orchestral leaders who saw the value of the accordion as an orchestral unit.

The most famous stage performers on the instrument usually have been Italians, who seem to have had special gifts in developing the technique of this instrument. Of course there have been virtuosos of other nationalities who have shown astonishing ability. Such performers as Deiro, Frosini, Golla-Rini and Magnante—some appearing first in vaudeville—commanded

(Continued on Page 737)

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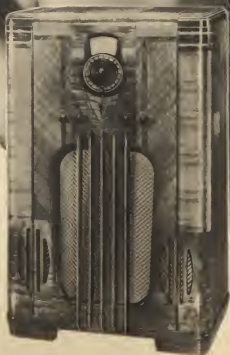
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